

8  
*The*  
ARCHITECTURAL  
RECORD



JANVARY 1926

# COLORMIX

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The copy for this advertisement is quoted from a letter written by the architect.

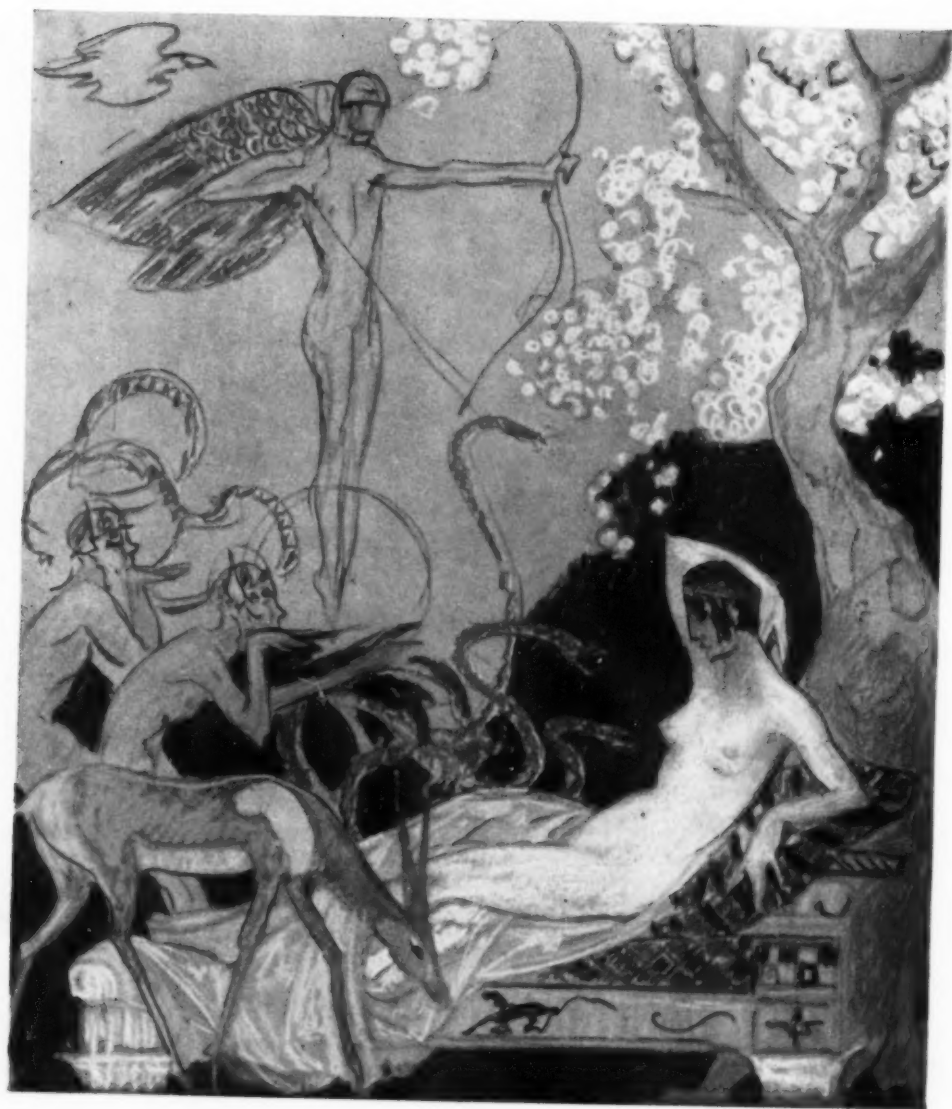


### "BEAUTY, ENVY AND LOVE"

The preliminary pastel sketch for a mural decoration by Edward Trumbull.

This artist is now entering the front rank of his profession through his imaginative faculty, fine color quality and draughtsmanship.

Educationally he is an American product, having made all his studies in this country. He, however, acquired sufficient experience and skill here to become Frank Brangwyn's sole assistant for six years.





# The ARCHITECTURAL RECORD

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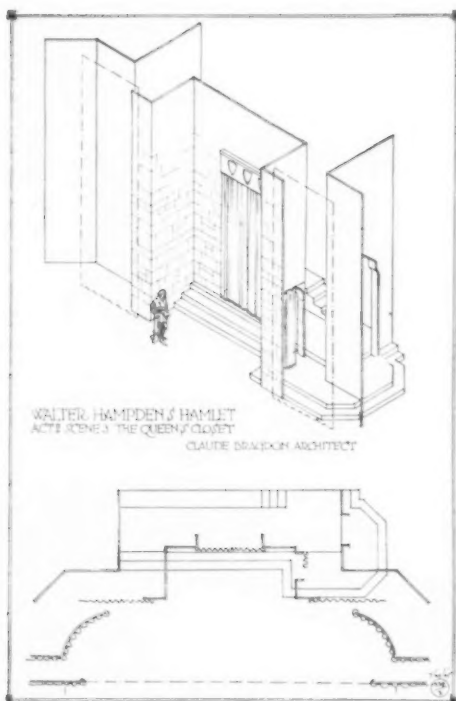
## ↓ "The HAMLET PROBLEM" from the STANDPOINT of the ARTIST IN THE THEATRE

By  
Claude Bragdon

TO PROVIDE THE play of *Hamlet* with its appropriate *mise en scène* is no simple matter, because the artist who essays it is confronted with a number of possible alternatives, each soundly enough reasoned from a certain point of view, but mutually exclusive, so that at the outset he is forced to determine upon what aspects of this masterpiece of the myriad-minded master it is most important to lay stress.

In Shakespeare's day his plays were costumed in the then current fashion: the indications of scene were conventional and slight; archaeological accuracy was not even thought of, much less attempted, the imagination of the spectator, aided by the descriptive passages in the play itself being depended upon to provide the *mise en scène*. The recent much discussed London production of *Hamlet* in modern clothes was therefore, in a sense, not a new idea: Kemble, the brother of Mrs. Siddons, played Ham-

let in knee breeches, a powdered wig, and the decorations current about the year eighteen hundred. The preoccupation with history and archaeology in the setting and costuming of Elizabethan plays is a thing quite of our own time, and reached its culmination in the productions of Henry Irving, whose passion for perfection in every detail sometimes defeated the very end it was meant to serve—that of satisfying the mind and stimulating the imagination. Irving loved ingenuity for its own sake: in the final scene in *Hamlet*, for example, he used red colored sawdust to achieve the effect of a wine stain on the floor in the dashing down of the poisoned cup. But it is clear that no stage trick is permissible at this point lest it divert attention from the swift flight of the drama toward its close. Beerbohm Tree, with little of Irving's taste and genius, essayed to go him one better in the matter of Shakespearean production but succeeded only in going

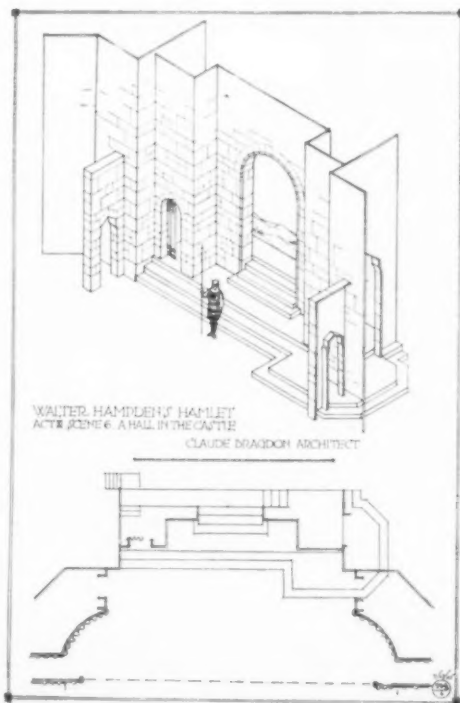


him much worse. Since then the tendency has been toward simplification, even to the point of having no scenery at all!

The events portrayed in the tragedy of *Hamlet* are supposed to have occurred in the eleventh century—for it was then that England was rendering tribute to Denmark—but the entire spirit of the play indicates a less rude and primitive civilization. *Hamlet* is full of anachronisms when dated as far back as that, while if it were correctly set and costumed according to that place and period the result would be scarcely less disturbing than if done in modern dress. "A hall in the castle," for example, would probably have a fire burning in the center of the floor, with an opening in the roof above for the escape of smoke: all of the characters would be blond in coloring, the men heavily bearded and clothed, for the most part, in the skins of beasts. Without pursuing the subject further it is clear that the archaeologically correct production of *Hamlet* will not do.

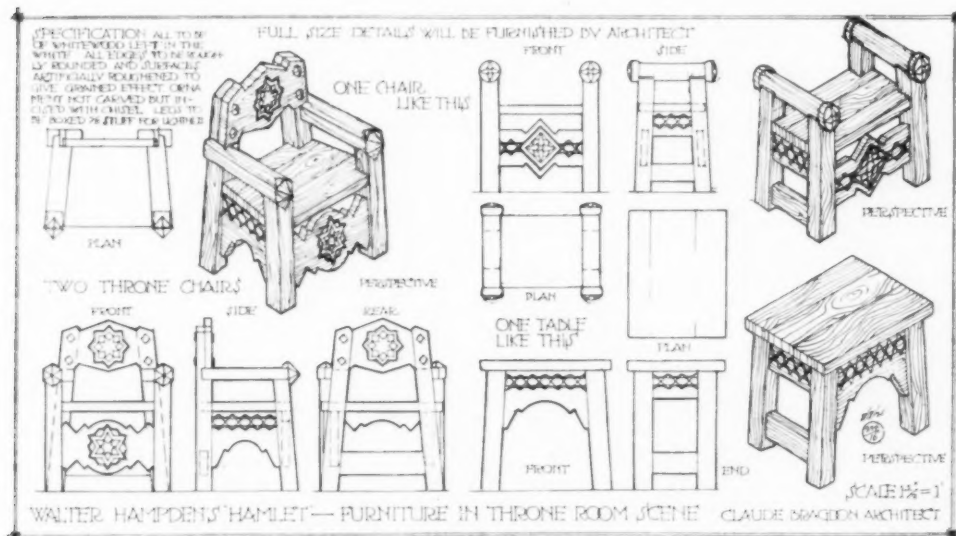
Between these two alternatives—the "contemporaneous" and the "archaeol-

ogical" presentation of the play, there is a third, which might be named the "abstract," or (relatively) timely. Its justification would dwell in the fact that *Hamlet* is preëminently the presentation of a known human archetype, the dramatization of a forever recurring human predicament—this very winter, in New York, audiences sat spell-bound through the last act of *The Vortex*, which was in every essential the Queen's closet scene of *Hamlet*. For this great play, despite its sharply limned figures, set against a definite geographical and historical background, is a drama of the unfolding of consciousness, in which the man Hamlet is simply *man* undergoing an ordeal which leads to supermanhood, and the subsidiary characters are *his qualities*—"the enemies of his own household"—whom he must destroy at the behest of the ghost of his "father," that spiritual principle or higher self, from which he has been cut off by the machinations of his terrestrial nature or lower self, personified in the character of Claudius.



With the acceptance of this point of view about the play contradictions disappear, anachronisms become unimportant: *the place* in which the drama is enacted is the soul of man: *the time* is every moment. Here is a hint of the utmost value to the producer, for it liberates him from the literalness of the purely realistic and rationalistic point of view. But to stress the symbolic aspect of the play to the exclusion of every other is no true solution of the problem; it re-

something after this fashion: For the sake of poignancy of appeal and verisimilitude Hamlet should be shown as a man among men, in his habit as he might have lived, in a plausible and appropriate environment. BUT, to bring out the play's mystical quality there should be as little as possible to tie the imagination down to a particular place or a particular period. The archaeological sense should not be altogether denied or affronted, but on the other hand it should be given

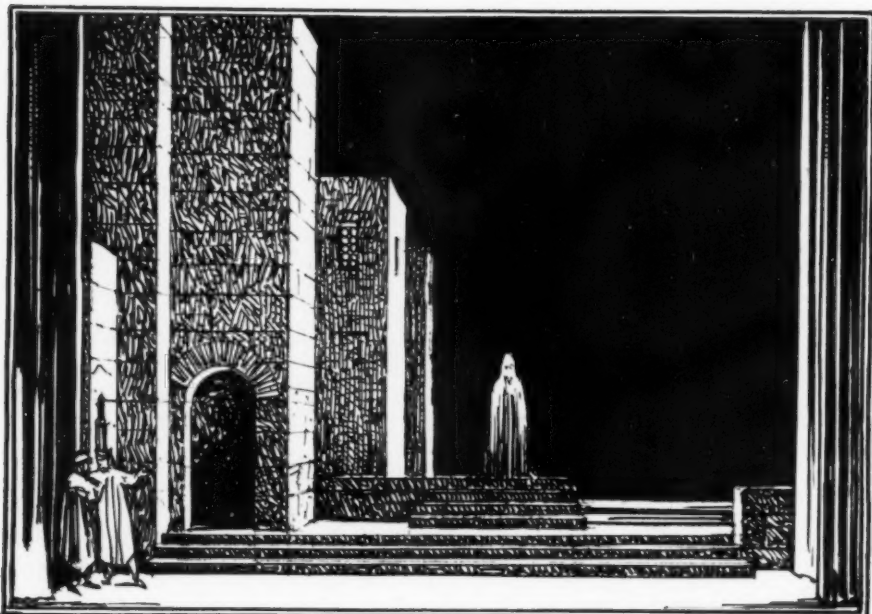


duces Shakespeare to the dimensions of Maeterlinck, and denies to the spectator that legitimate pleasure—felt by everyone, and not alone the literal-minded—in that *individualized* aspect of things, from which is born the sense of reality: we must be made to believe that *there* it was, *then* it was, *thus* it was, and not otherwise. The eternal verity of *Hamlet* gains rather than loses through its concreteness and circumstantiality, for the more perfectly a work of art conforms to the structural pattern of life as perceived by the mind and the senses, the more truly does it mirror the inner life of the spirit.

Arrived at this point and reasoning thus, the Hamlet problem from the producer's standpoint might be formulated

nothing into which it might be able, so to speak, to set its teeth. In brief, there should be always an effort toward *abstraction*, but never the abstraction of the play's essentially human quality, thus relegating it to the dim limbo of the symbolist.

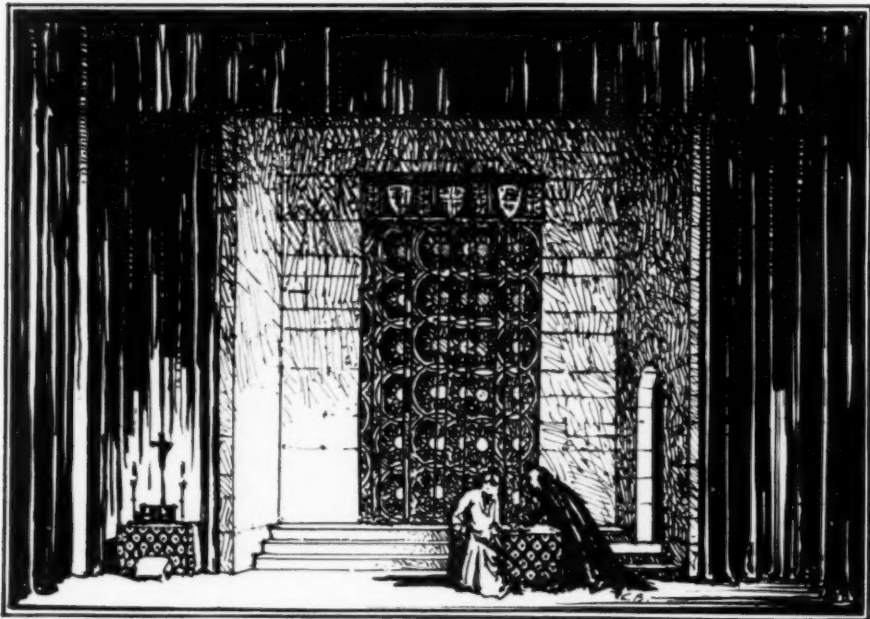
It was with a mind dominated by this general idea that I undertook to make a new production of *Hamlet* for Mr. Walter Hampden with which to open his theatre in New York. The solution of the "Hamlet problem" presented in the accompanying drawings, however far short it may fall of ideal success, represents a sincere effort to reconcile the conflicting claims of the realist and the symbolist—for Shakespeare was himself both, and both types of mind are



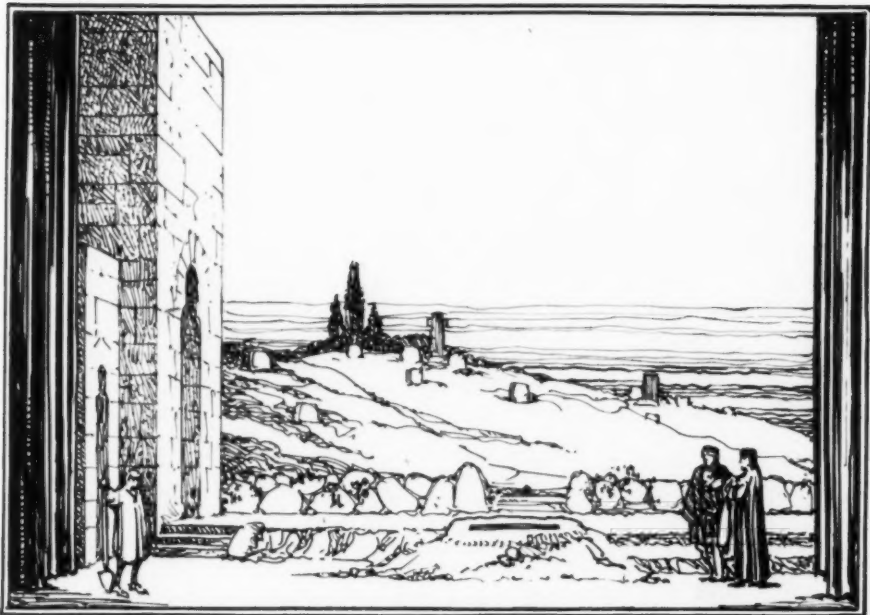
WALTER HAMPDEN'S HAMLET—ACT I, SCENE 1, PLATFORM OF CASTLE



WALTER HAMPDEN'S HAMLET—ACT I, SCENE 2, A HALL IN THE CASTLE

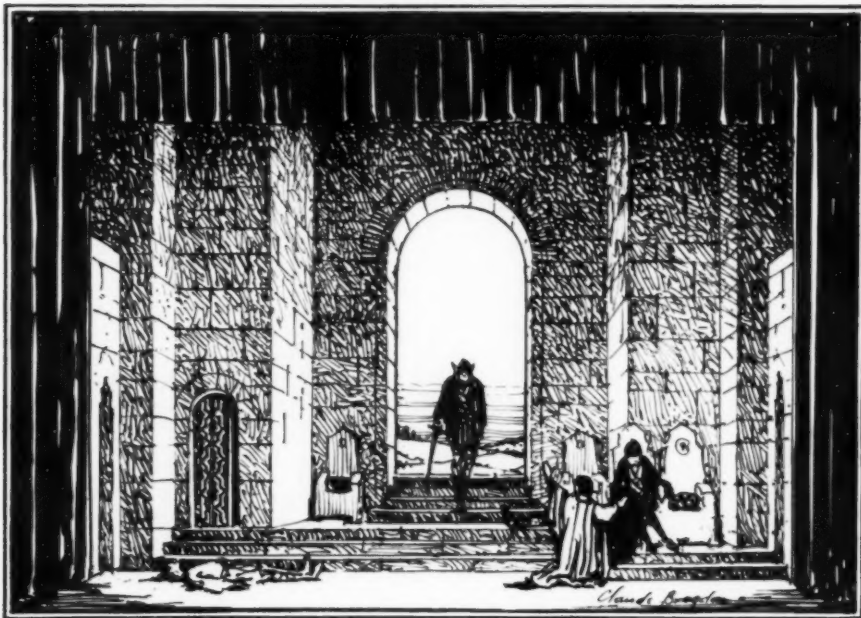


WALTER HAMPDEN'S HAMLET—ACT II, SCENE 3: THE QUEEN'S CLOSET



WALTER HAMPDEN'S HAMLET—ACT III, SCENE 3: A CHURCHYARD





WALTER HAMPDEN'S HAMLET—ACT III, SCENE 6: A HALL IN THE CASTLE

represented in every theatrical audience—that vast majority whose perceptions and interests are limited to *things* and *events*, and that small but significant minority to whom things and events are but the indices of psychic and metaphysical reality.

In order not to affront the literal-minded, everything on the stage that meets the eye is as it *might have been* in Denmark—but probably wasn't—because so much more nearly what it *ought* to have been, thus bringing aid and comfort to the idealist. The play is such an inspired fusion of the ideal and the real—of facts that flower in philosophy—as to justify the attempt to create a *mise en scène* which should be the meeting place, as it were, of two worlds—no man's and everyman's.

Now all architecture, of whatever

style or period, may be reduced to three elements, the column, the lintel and the arch, respectively represented by the vertical, the horizontal and the curved line. "These are the three, the only three letters from which has been expanded the architectural art, as a great and superb language wherewith man has expressed, through the generations, the changing drift of his thoughts." To make the architecture of *Hamlet* as abstract and archetypal as possible, these elements were employed in all their starkness, without mouldings, without ornament, without surface decoration, or even the suggestion of wood or brick or stone, lest such things act as a snare to the mind and memory and so arrest that free flight of the imagination into that castle of the soul which was Hamlet's true dwelling, more real than any Elsinore.



# *The* WINGED FOOT GOLF CLUB MAMARONECK, NEW YORK

CLIFFORD C. WENDEHACK, ARCHITECT

THE CLUB house for the Winged Foot Golf Club at Mamaroneck, New York, which has just been completed, should be of unusual interest to the golfer and to managing bodies of clubs throughout the country, because it was designed to meet the needs primarily of the men members. In addition it marks a decided departure in country club architecture from the usual accepted bungalow type. The bold and rugged treatment of the exterior in the spirit of the English style, and the strong and durable materials used convey the spirit of the organization it is designed to house.

Recently-built club houses in the east and middle west have, through necessity, laid particular stress on the social requirements of their buildings, and consequently a large proportion of the building funds have been spent on the construction and equipment of social club rooms, thus necessitating reduced expenditure on the locker house portion.

The Winged Foot Golf Club from the beginning determined upon a policy which has worked out to the advantage of its six hundred playing members, and has given them one of the largest and best equipped locker rooms in the country. Probably Building Committees of smaller clubs and resources will find in the study of this plan many features, conveniences and sizes hard to emulate upon the basis of the usual three hundred and fifty membership revenue, but the general principles involved may be applied without undue expense to any size layout.

The form of plan was suggested by the contours of the space reserved for the club house between the east and west courses. The site is probably the most ideal location for the building to be found on the entire two hundred and eighty acres of the course. Another determining feature in locating the house in this particular spot, was the magnificent

avenue of silver maples leading from the old White Plains Road to the main entrance of the building, and which determined the main axis of the building.

The fundamental object of the interior arrangement was the separation of the men's quarters and grille room from the rest of the building. This has been accomplished by a general means of communication running directly from the locker room to the main entrance which is called the loggia. At points along this loggia are wide double doors, which, when closed, completely separate the social end of the club from the men's grille, card rooms and locker rooms.

The grille room opens out on the east and west in wide terraces, paved with flagging. These terraces are used for outdoor dining and lounging for men and are equipped with tables, chairs and gay colored umbrellas. From these terraces there is a fine outlook over both east and west courses, and immediately in front of them are the first tee and the eighteenth hole—an ideal arrangement for the many matches, both professional and amateur, which this club sponsors.

The kitchen adjoins the grille and the dining room, and is so arranged that direct service may be had to both. The office, placed at the secondary entrance, serves as an entrance to the women's quarters and the women's locker room on the second floor and retiring room on the first floor. The central position of the office makes possible the control of the main entrance, the stairs to the second story sleeping rooms, telephone booths, and the service entrance which is directly under the office windows.

Grouped on the main façade of the building are the dining room and lounge, separated by a vaulted lobby, so arranged that the rooms may be semi-private by means of carved oak screens or thrown into one large room for banquets. Open-



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General View of East Course

THE WINGED FOOT GOLF CLUB, MAMARONECK, NEW YORK

Clifford C. Wendelback, Architect

January, 1926

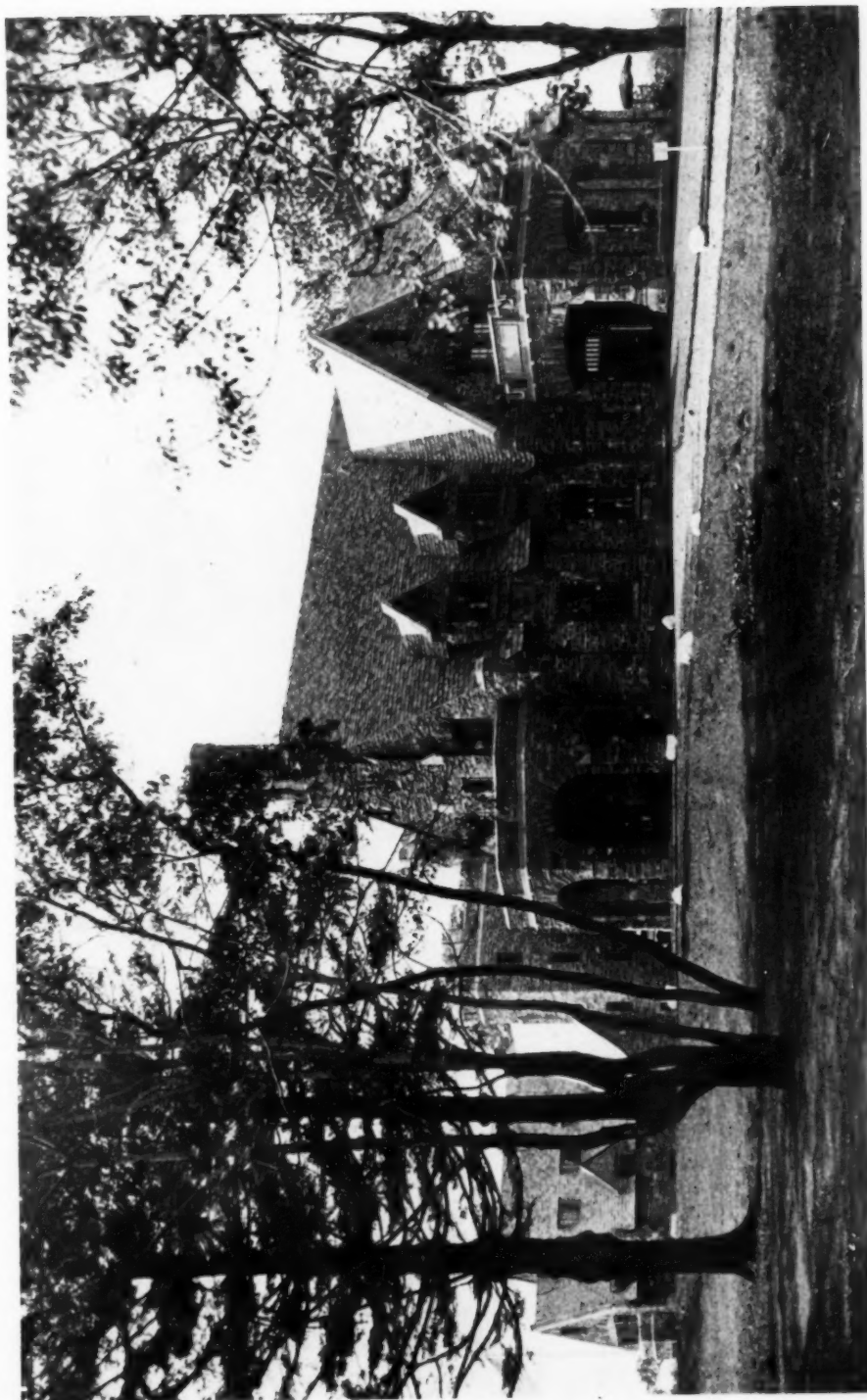


January, 1926

General View of West Course  
THE WINGED FOOT GOLF CLUB, MAMARONECK, NEW YORK  
Clifford C. Wendehack, Architect

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Front Elevation  
THE WINGED FOOT GOLF CLUB, MAMARONECK, NEW YORK  
Clifford C. Wendehack, Architect

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Detail of Dining Room Bay  
THE WINGED FOOT GOLF CLUB, MAMARONECK, NEW YORK  
Clifford C. Wendehack, Architect



ing out from the dining room and lounge are vaulted porches and terraces.

The locker room is the most important feature of the entire club house, there being six hundred lockers of large size, 72" high, 24" wide and 18" deep. It is divided into two levels, of which the lower one is about a step above the grade and the second story is eleven feet above the first. Halfway between these two locker levels is the ground floor of the remainder of the club, giving easy access to both locker rooms by a half flight of stairs. There is an open well over the center which gives direct light to the first floor lockers from skylights provided at the top of the well; ventilators assure a free circulation of air at all times. An unusual feature of the locker rooms is that of the rest rooms provided on the east and west sides on both levels. Two of the rest rooms open from the shower and drying rooms, and are used for massaging and sun baths. The rest rooms on the west side contain open fireplaces and are furnished as a men's lounge and as card rooms.

The interior walls of the main locker rooms are lined with light gray glazed brick, carried from floors to ceiling. The rows of lockers are raised from the floor on a sanitary base for purposes of cleaning. There are sixteen showers, eight on each floor connected with the drying room. The showers have extra large heads for an abundant supply of water, hot and cold mixing valves, and other modern conveniences such as foot rests in the shower compartments.

One of the most important factors in an up-to-date locker room is the aisle space between lockers. The space allotted here naturally increases the cubic contents of the locker room and consequently the cost. Ample room for dressing in the aisles is one of the conveniences to which members are entitled. This question is one of the most discussed among Building Committees and one of the most important they have to solve. The extensive exchange of match plays in all Metropolitan clubs today affords means of comparison among the club members of this one condition probably more than any other element of the locker house. The

Winged Foot Golf Club after very careful consideration determined upon their present arrangement of seven feet between the faces of the lockers, which has been increased to eight feet where there is any likelihood of circulation. The central aisles are ten feet between locker ends. It has been found that these dimensions are sufficient to meet all needs and provide ample space for the low, heavy dressing benches in each aisle. Another locker room feature that every golfer remembers is the size and convenience of the shower stalls. The shower stalls in this club are four feet square and provide ample freedom for movement while bathing. The floor drains are placed off the center of the shower and the mixing valves and controls are placed well to the front of the stall.

Leading from the main aisle of the locker room at the extreme south end are placed the stairs and entrance from both courses and to the professionals' house. The professionals' house is equipped with a store room, containing show cases and supplies; this in turn opens directly to the club room, where bags are stored in metal racks. Provided in this house are quarters for the caddy master with direct telephone communication with the caddy house some distance away. It will be noticed from the plan that the entrance to the professionals' house and the locker room is through an open loggia, which, aside from convenience, affords a covered, semi-opened communication between these two portions, and permits a reduced insurance rate in view of the fact that the motors and buffers used in the professional rooms are considered by most insurance companies a fire hazard.

It is a recognized fact in insurance circles that golf and country clubs have been for years one of the most undesirable risks that they have been called upon to assume, and the tremendous mortality from fire on this type of building has gradually been brought to the notice of the governing bodies of clubs. These losses, combined with the high rate of insurance that clubs have been forced to pay for many years, have now found a remedy in the installation of a sprinkler

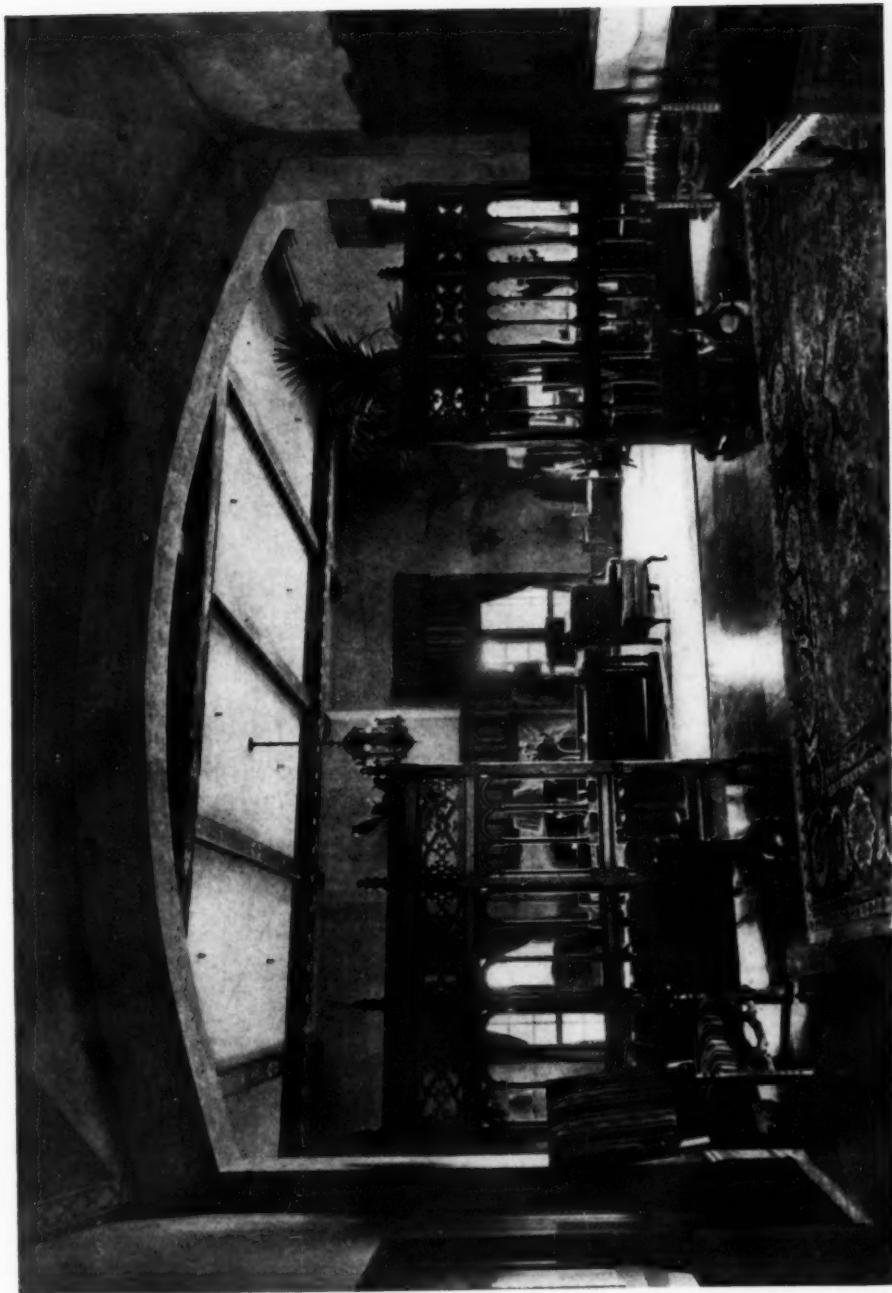


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Interior of Lobby

THE WINGED FOOT GOLF CLUB, MAMARONECK, NEW YORK  
Clifford C. Wendchack, Architect

January, 1926



January, 1926

Interior of Lounge  
THE WINGED FOOT GOLF CLUB, MAMARONECK, NEW YORK  
Clifford C. Wendehack, Architect

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Interior of Dining Room

THE WINGED FOOT GOLF CLUB, MAMARONECK, NEW YORK

Clifford C. Wendelback, Architect

January, 1926

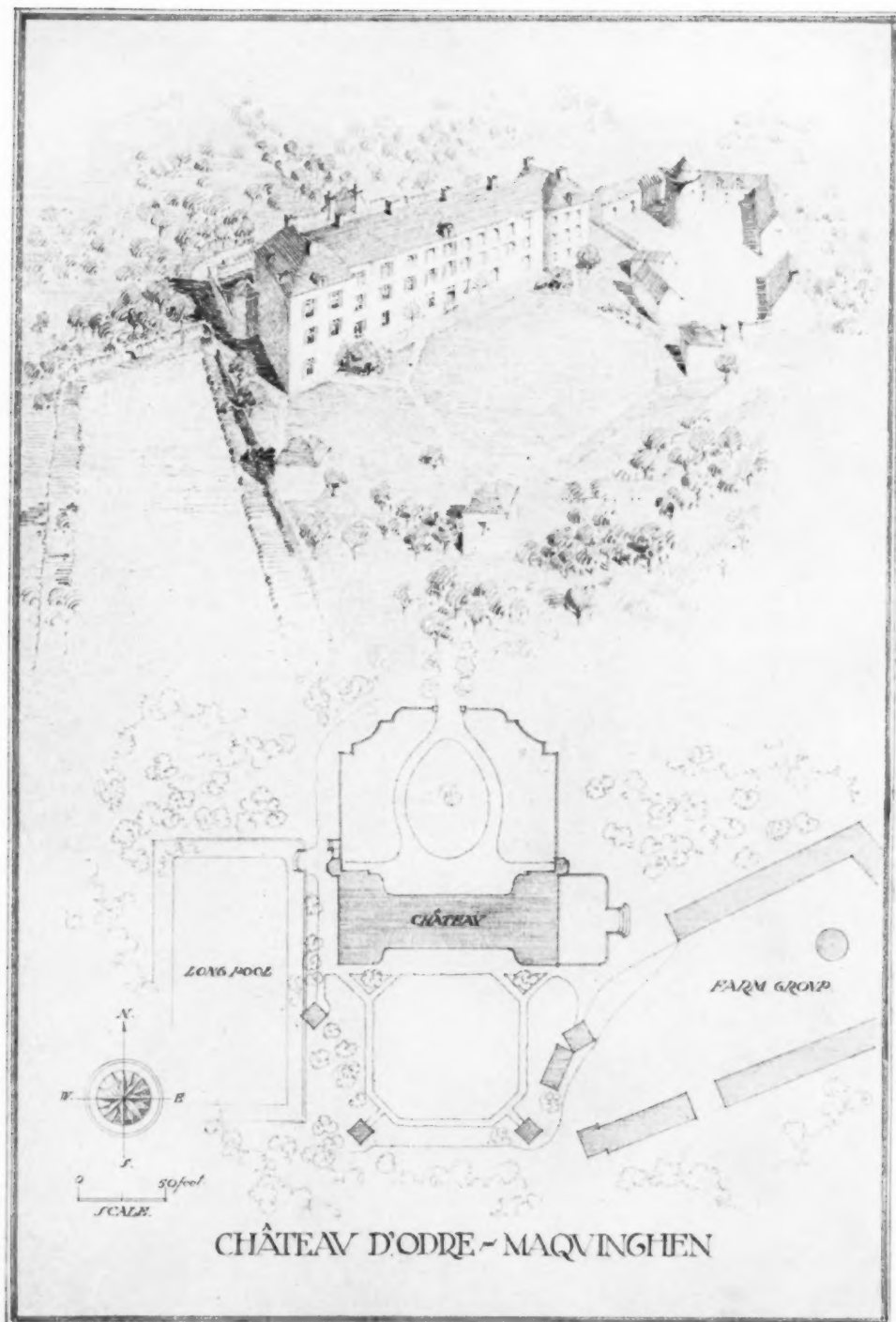
system throughout the building. These sprinkler systems, if installed during the construction of the building, may be arranged so as not to detract from the beauty of the interiors, and the cost of installation will be saved by the reduced rate in insurance premiums in four or five years in most cases. The Building Committee of the Winged Foot Golf Club, having investigated these facts thoroughly, determined to install such a system during the construction of the building, and under the superintendence of the architect to arrange and conceal all piping in such a way that the interiors would not be marred.

The exterior of the club house, as may be seen from the accompanying photographs, is designed in the English scholastic style, modernized in detail to fit the requirements of local conditions and containing the characteristic features inevitable in club house architecture. In view of the conditions of the site and the type of surrounding country, it seemed to be the logical development of such a building. It was therefore decided that the stone obtained from the grounds was not only the most permanent

material but the most harmonious with the surroundings. With this stone a small percentage of old rough brick has been injected for parts of the building where stone was impractical, and to obtain a variation of color. The roof is of Vermont slate, black, fading green and yellow freaks of variegated thickness and exposure, and possessing considerable color to blend with the walls below. In harmony with the exterior, and to add to the fireproof quality of the building, English metal casements have been used throughout, divided into small panes and creating a home-like atmosphere from the interior of the rooms.

Not the least important feature of the building is the Tower, which forms a complete fire wall between the locker room and the remainder of the building and contains, on the level of the grille room, the bar and manager's office. In the upper part of the Tower there are five card rooms, completely isolated from the rest of the club. From the flat roof of this Tower a magnificent view of the surrounding country from the highest possible point may be obtained.









*The*  
**FARMSTEADS and SMALL  
MANORS OF FRANCE**



*By*  
*Harold Donaldson Eberlein, Roger Wearne Ramsdell*  
*— and Leigh Hill French —*

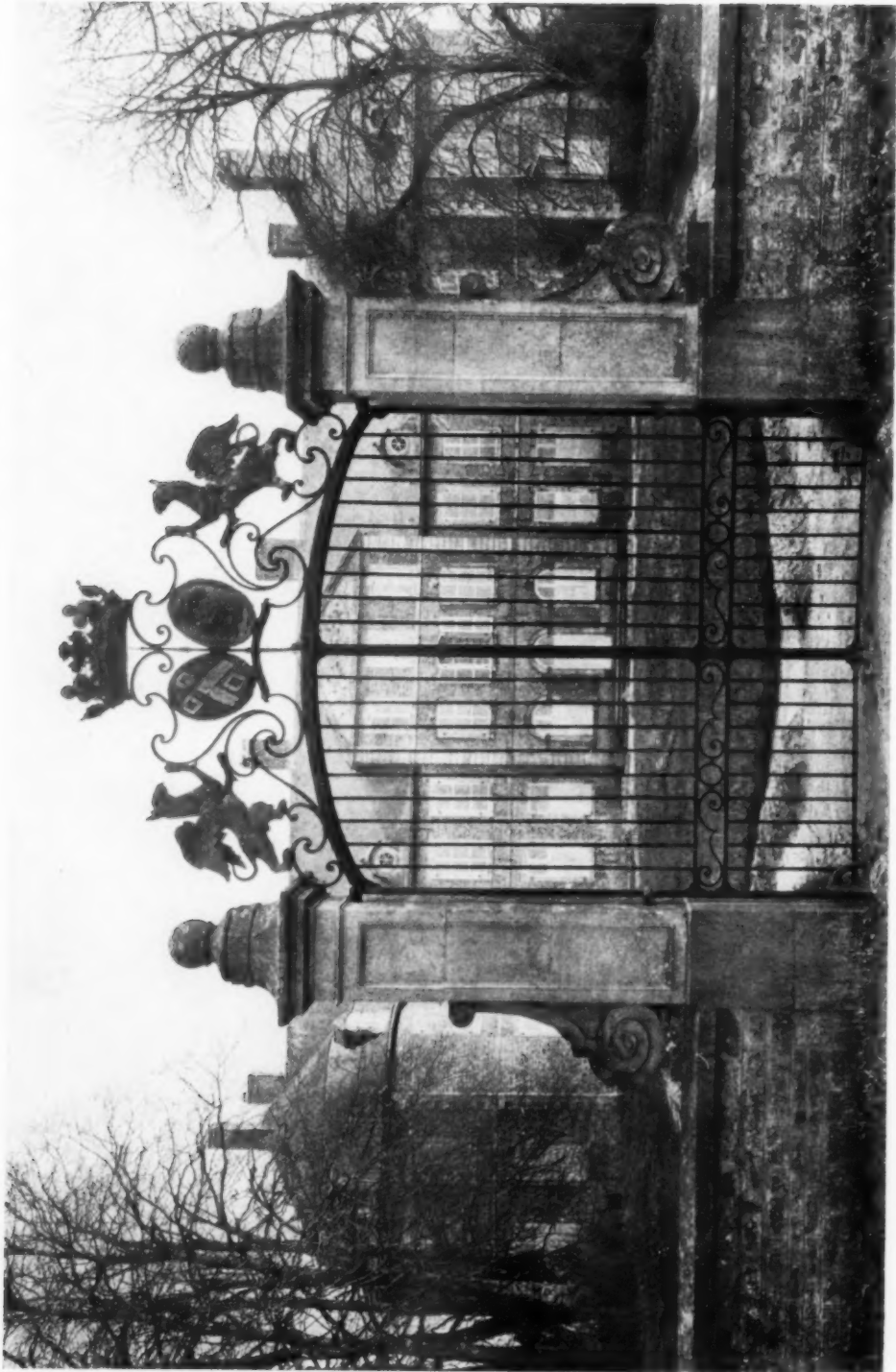
II. CHÂTEAU D'ODRE, MAQUINGHEN

ALTHOUGH THE Château d'Odre, at Maquinghen, is the center of a great agricultural estate with which are closely connected all the manorial farming activities, the dwelling itself is slightly removed from the immediate barnyard environment and exhibits an aspect of truly seigneurial dignity. The architectural amenities have been fully considered, the composition has been carefully studied, and the sundry subtle graces with which the French architects of the seventeenth and eighteenth centuries were thoroughly conversant have all found appropriate place in the ensemble. Bearing in mind the fact that the structure, as we now see it, is the result of successive stages of building extending from the late seventeenth century to well past the middle of the eighteenth, the château presents an appearance of remarkable unity.

It is built of the native limestone of the region and is roofed with slates. All the exterior woodwork of doors, shutters and glazing bars is painted white. While a building of this sort might well lend itself to all manner of elaborate embellishments in the external setting, everything has been kept so simple in the surroundings that it conveys no impression of pretentiousness or of being in the least out of keeping with the rustic quality of the neighborhood. So far as the garden arrangements are concerned, there is convincing form and satisfying coherence but no effort at labored formality. The forecourt is without other adornment than the panelled gate piers and the wrought iron overthrow bearing the her-

aldic supporters, armorial achievements and coronet of the owner, while the little garden below the south front is naught but a grass plot bounded by gravelled paths with four little stone garden houses at the corners. Fruit trees are espaliered against the house walls with domestic intimacy, and the only suggestion of courtly accent to be descried in the setting is the long pool with the quadrant flight of stone steps descending from the terrace at its upper end. (See page 31.)

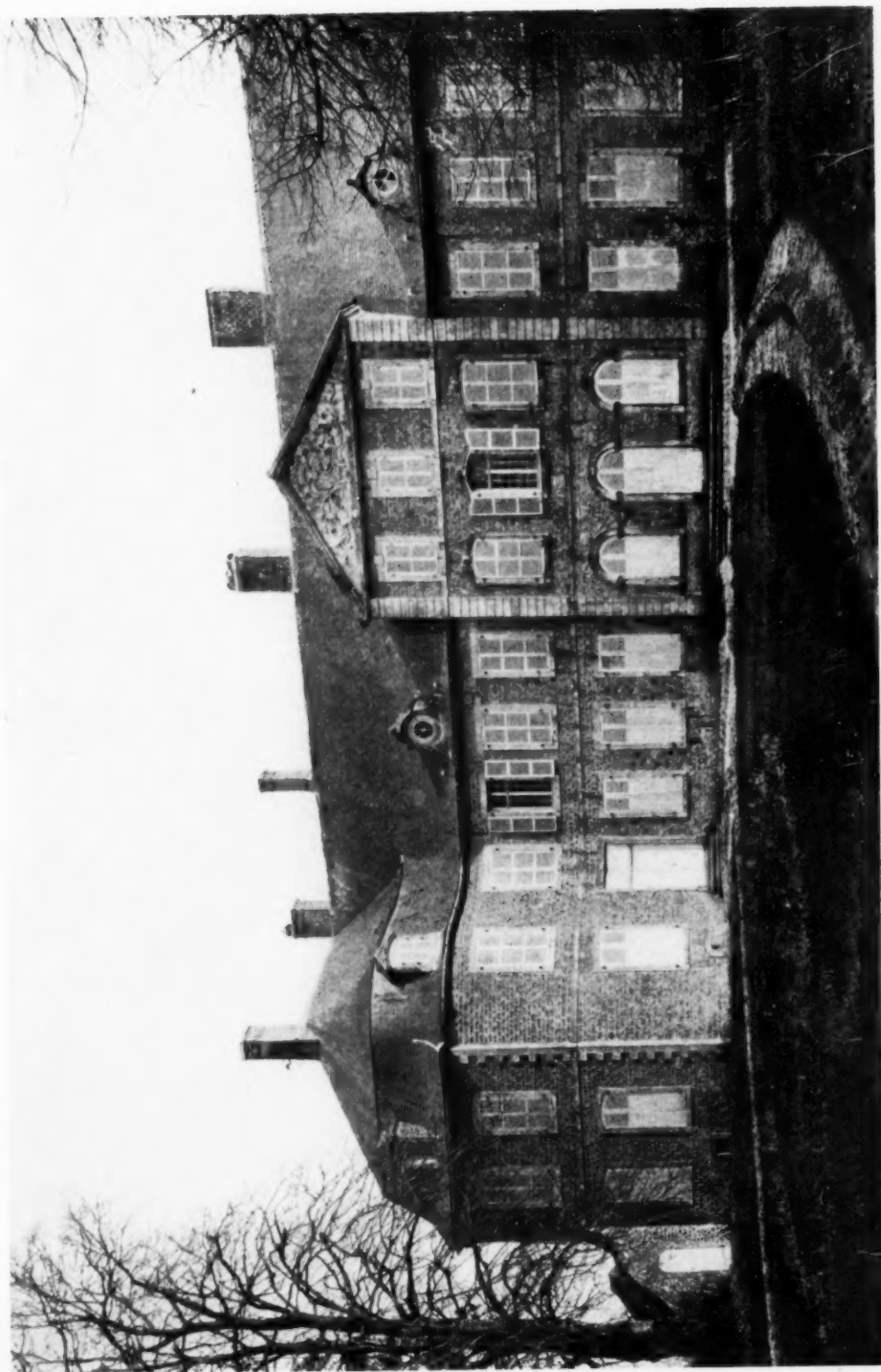
The roof contours, from whatever point of view one looks at them, are particularly engaging and merit close examination. The conceit of the rounded valleys, where the wings projecting from the north front join the main roof, is an agreeable bit of adroitly executed design, and the same may be said of the window and door immediately underneath, both of which are approximately quadrants on plan. The roofs of the four little garden houses, too, display an exceptionally pleasing form and well exemplify what telling decorative effects can be arrived at by a little skillful manipulation of line. In this sort of thing the seventeenth and eighteenth century French architects and builders were past masters and their performances, with both slates and tiles, deserve more attention than they ordinarily get. Fortunately the original glazing has escaped the fate that has so often befallen it in houses of like date. Being intact, it has not only enabled the Château d'Odre to retain its pristine aspect, but it also affords a subject of study in itself that will repay close scrutiny.



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North Gateway  
CHÂTEAU D'ODRE, MAQUINGHEN, FRANCE

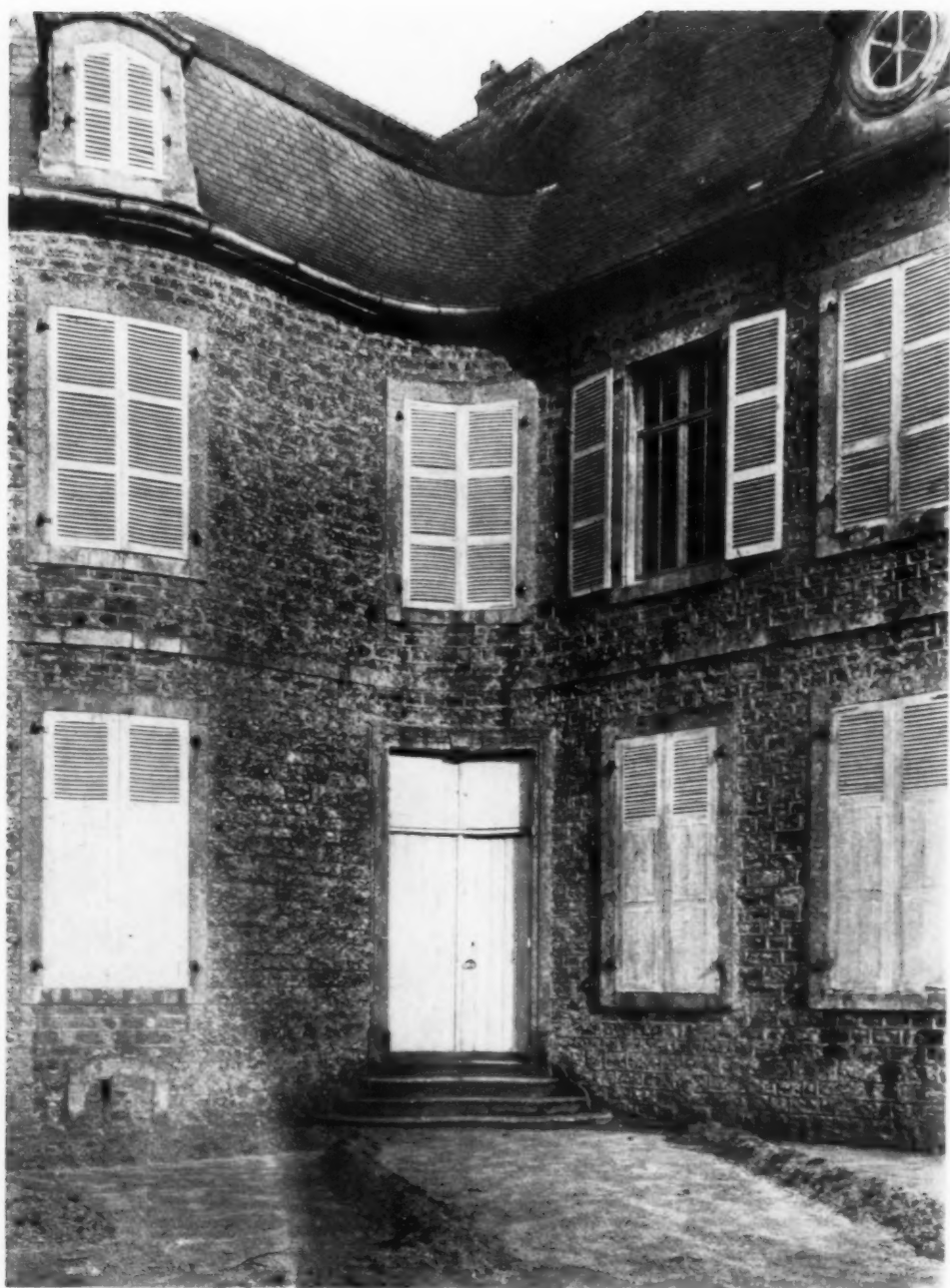
January, 1926



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North Front  
CHÂTEAU D'ODRE, MAQUINGHEN, FRANCE.

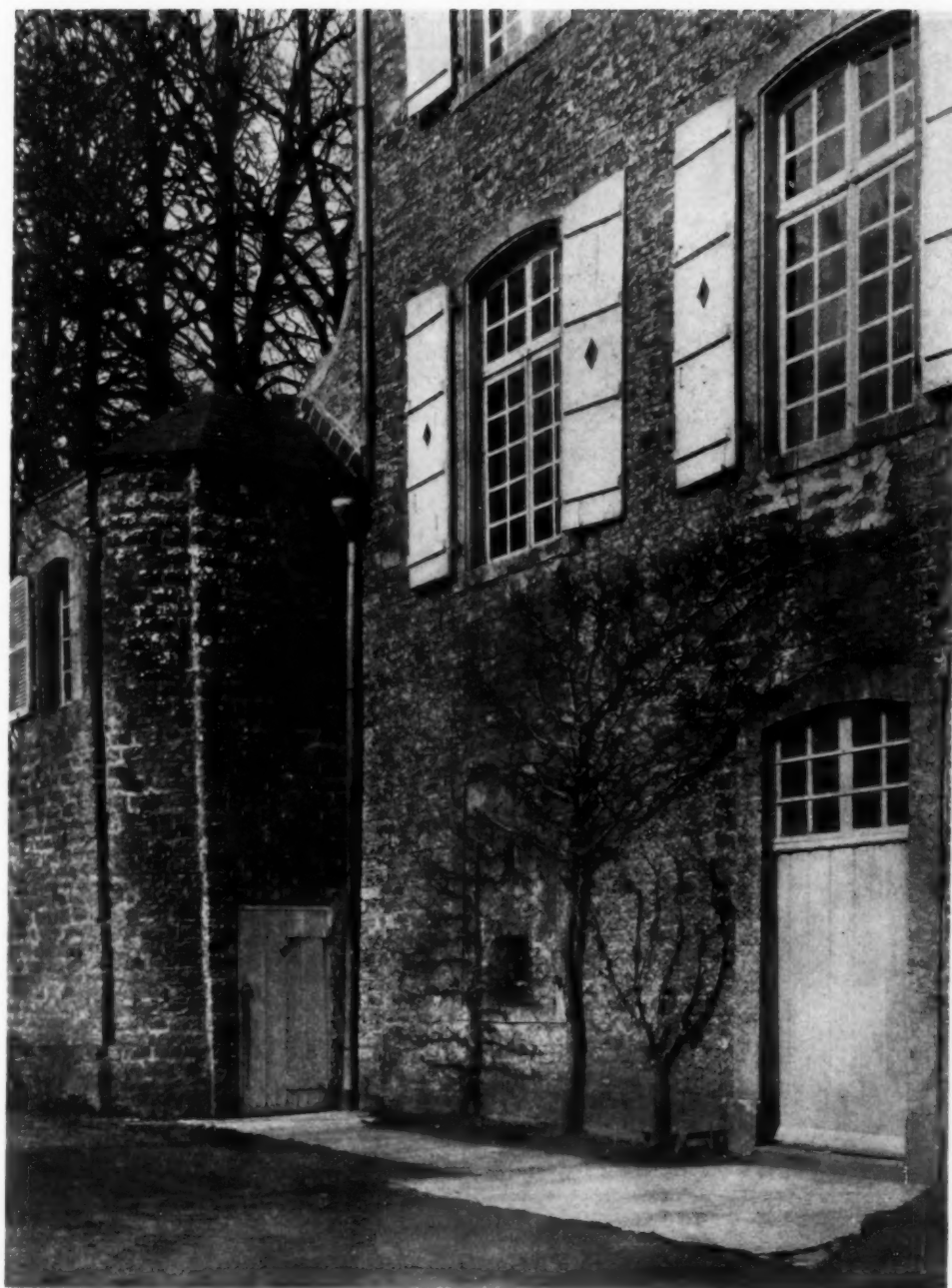
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Angle Doorway  
CHATEAU D'ODRE, MAQUINGHEN, FRANCE



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Detail, West End  
CHÂTEAU D'ODRE, MAQUINGHEN, FRANCE



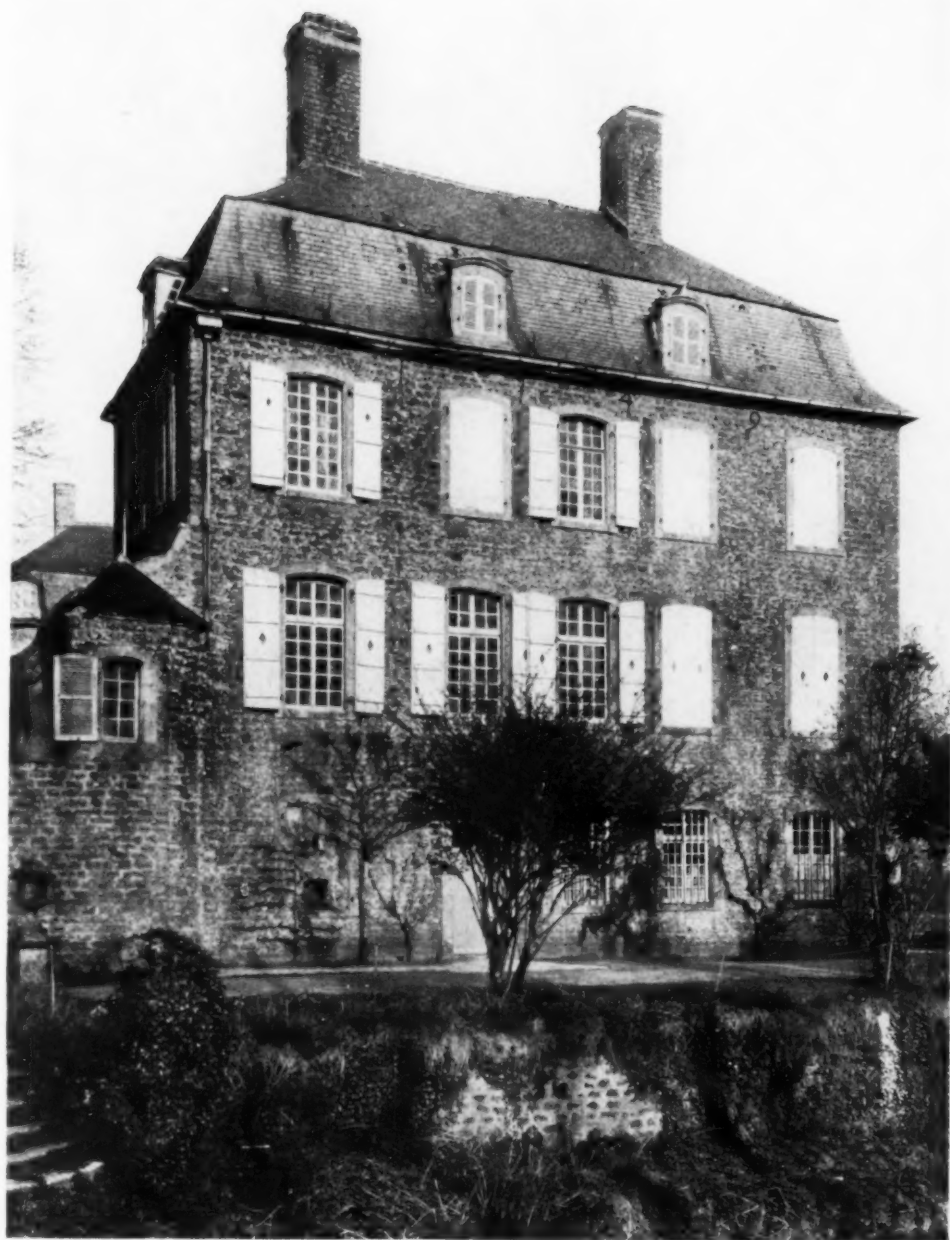


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The Chapel  
CHÂTEAU D'ODRE, MAQUINGHEN, FRANCE





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West End  
CHÂTEAU D'ODRE, MAQUINGHEN, FRANCE



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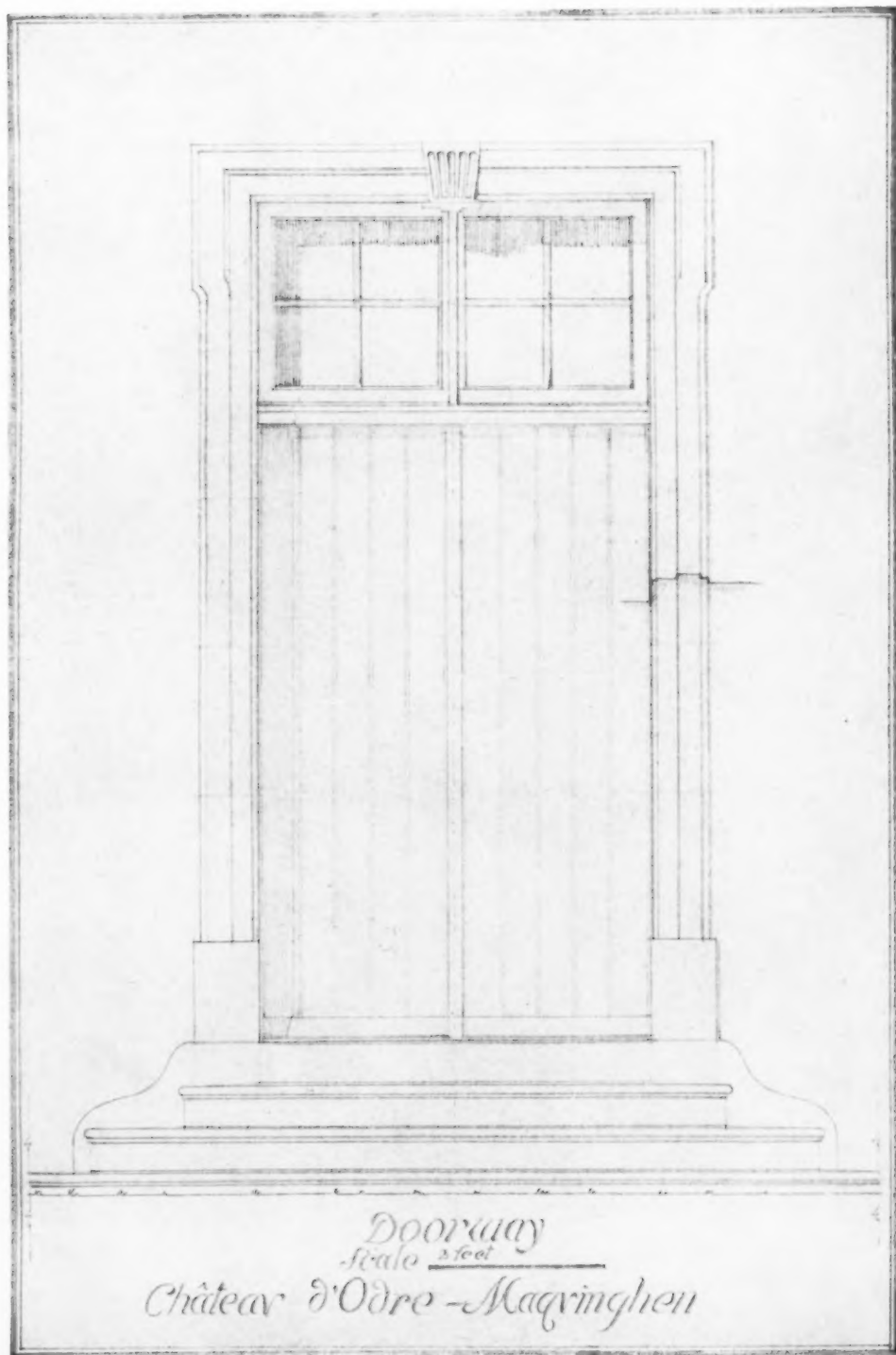
Northwest Angle and Garden Steps  
CHÂTEAU D'ODRE, MAQUINGHEN, FRANCE

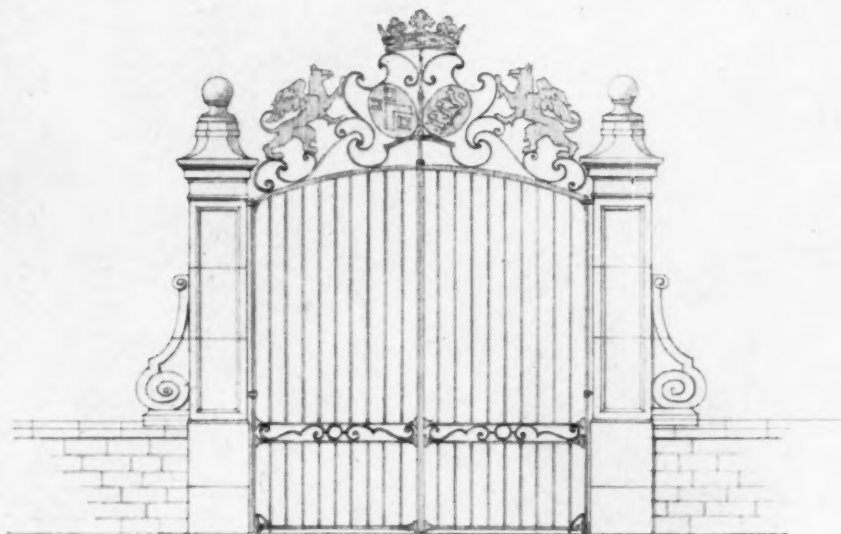


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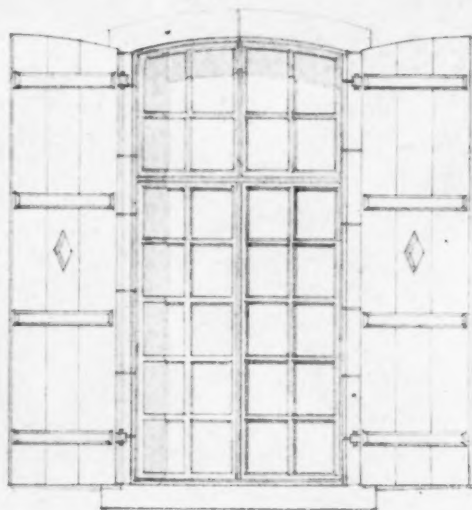
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South Front  
CHÂTEAU D'ODRE, MAQUINGHEN, FRANCE





*Gateway.*  
2 feet.  
*Scale*



*Window.*  
2 ft.  
*Scale*

*Château d'Odre, Maquinghen.*



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Garden House  
CHÂTEAU D'ODRE, MAQUINGHEN, FRANCE





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The Long Pool  
CHÂTEAU D'ODRE, MAQUINGHEN, FRANCE



Farmyard and Colombier  
CHÂTEAU D'ODRE, MAQUINGHEN, FRANCE

The chapel occupies the east wing. And speaking of the wings prompts the observation that the house looks much larger than it really is, thanks to an ingenious ruse of composition. A look at the full extent of the western wing shows that it is not of any great depth, and then when we take into account its projection beyond both north and south fronts we can easily see that the main structure is only a long, narrow body connecting two wings of no great bulk.

To the southeast of the chapel is the great farmyard, dominated by the circular *colombier* in the center and sur-

rounded by ranges of low farm buildings. The farmer's house on the south side, facing into the barnyard, is quite typical of the other peasants' houses in the vicinity. The roof of the *colombier* is almost bereft of its tiling, but what there is of it still remaining is of fascinating quality and vastly pleasanter to look at than the newer tiling with which nearly all the other farm buildings have been covered. The old tiles are thin, small, oblongs of yellow color and yield a texture that can never be approached by the uncompromising units now in favor.

# P O R T F O L I O

C V R R E N T - A R C H I T E C T V R E



*Photo, Sigurd Fischer*

TEA ROOM AT HEATHCOTE, N. Y.

Arthur Locmis Harmen, Architect





*Photo, Sigurd Fischer*

TEA ROOM AT HEATHCOTE, N. Y.  
Arthur Loomis Harmon, Architect



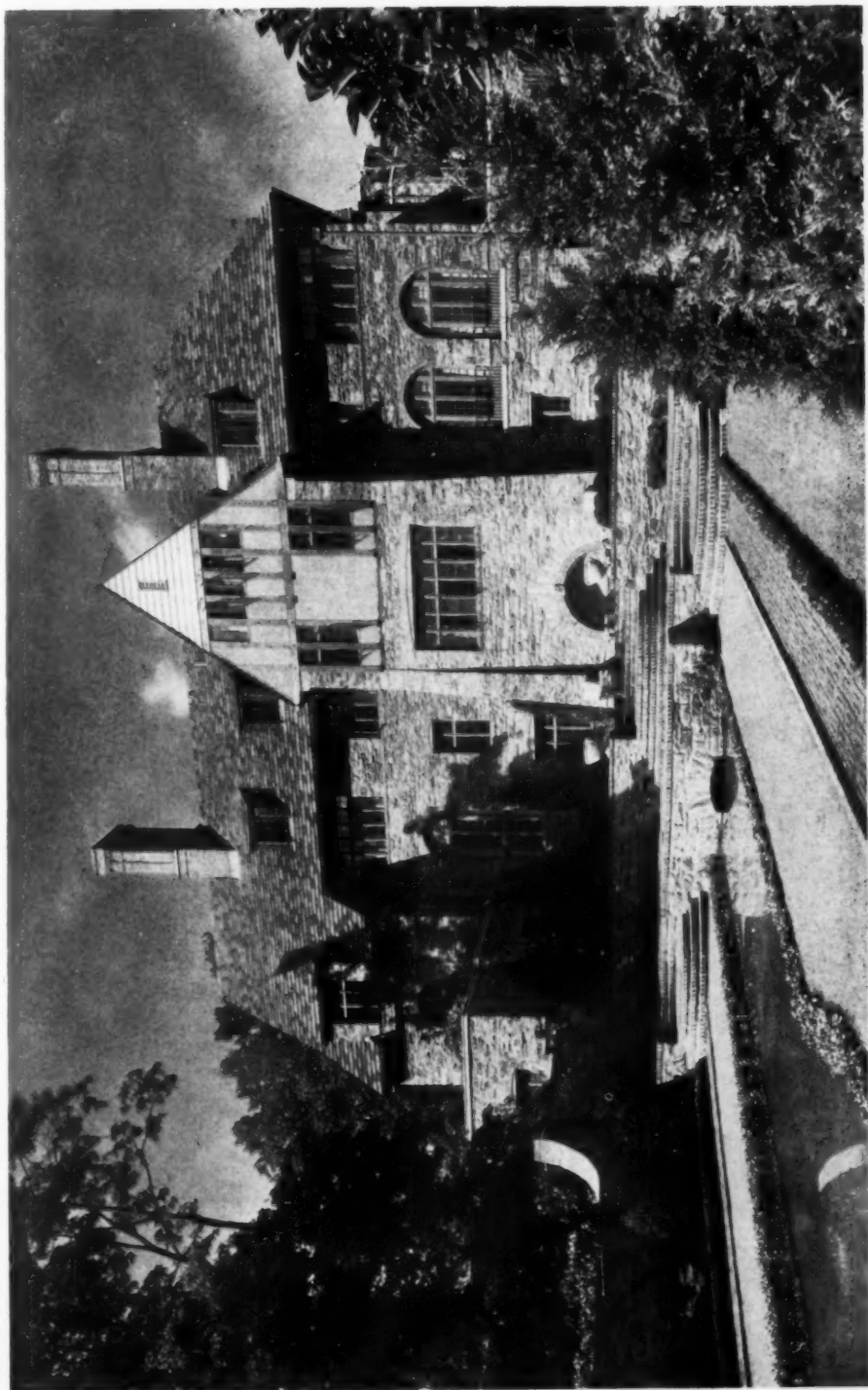




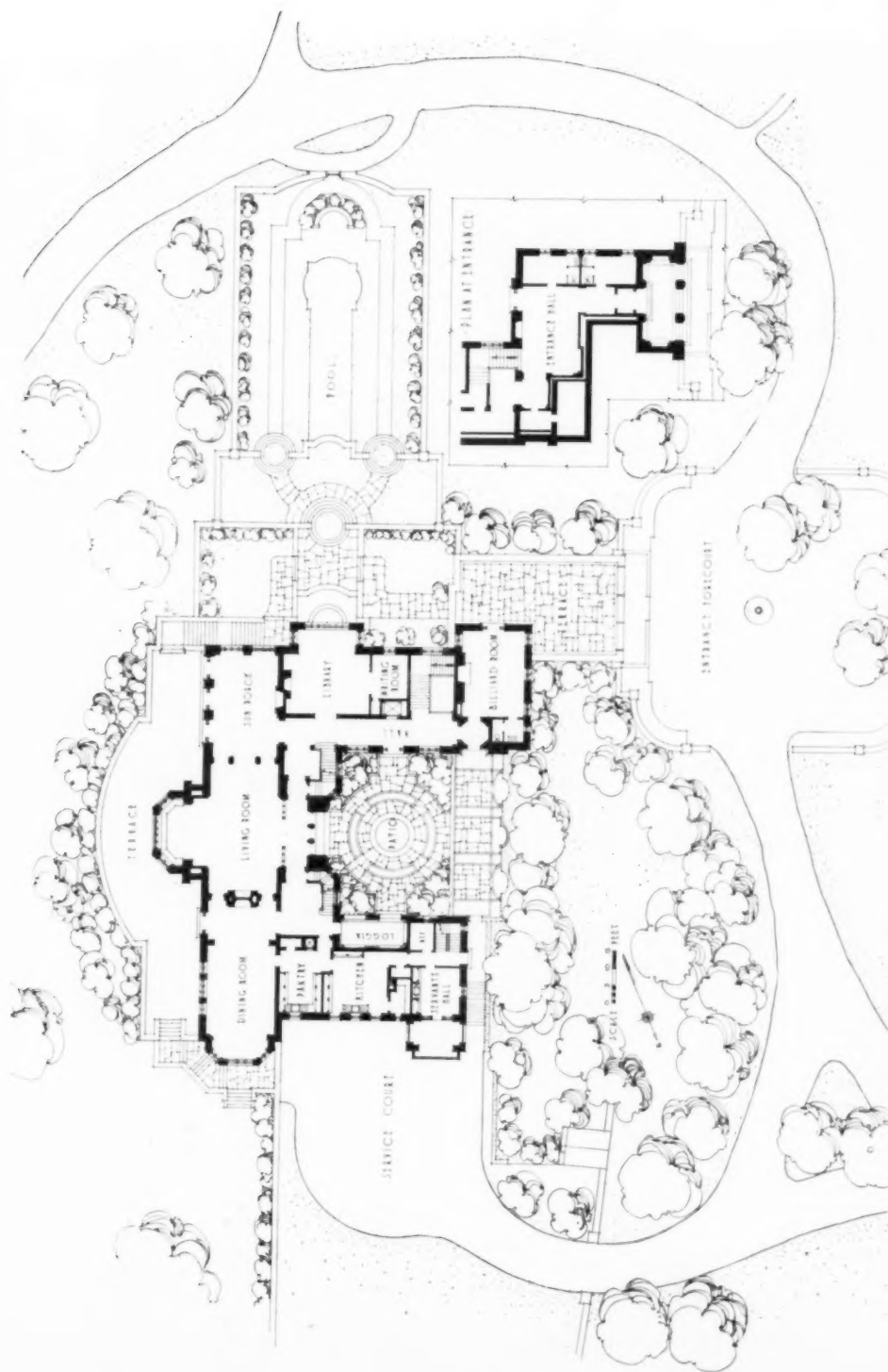
*Photo, Sigurd Fischer*

✓ TEA ROOM AT HEATHCOTE, N. Y.  
Arthur Loomis Harmon, Architect



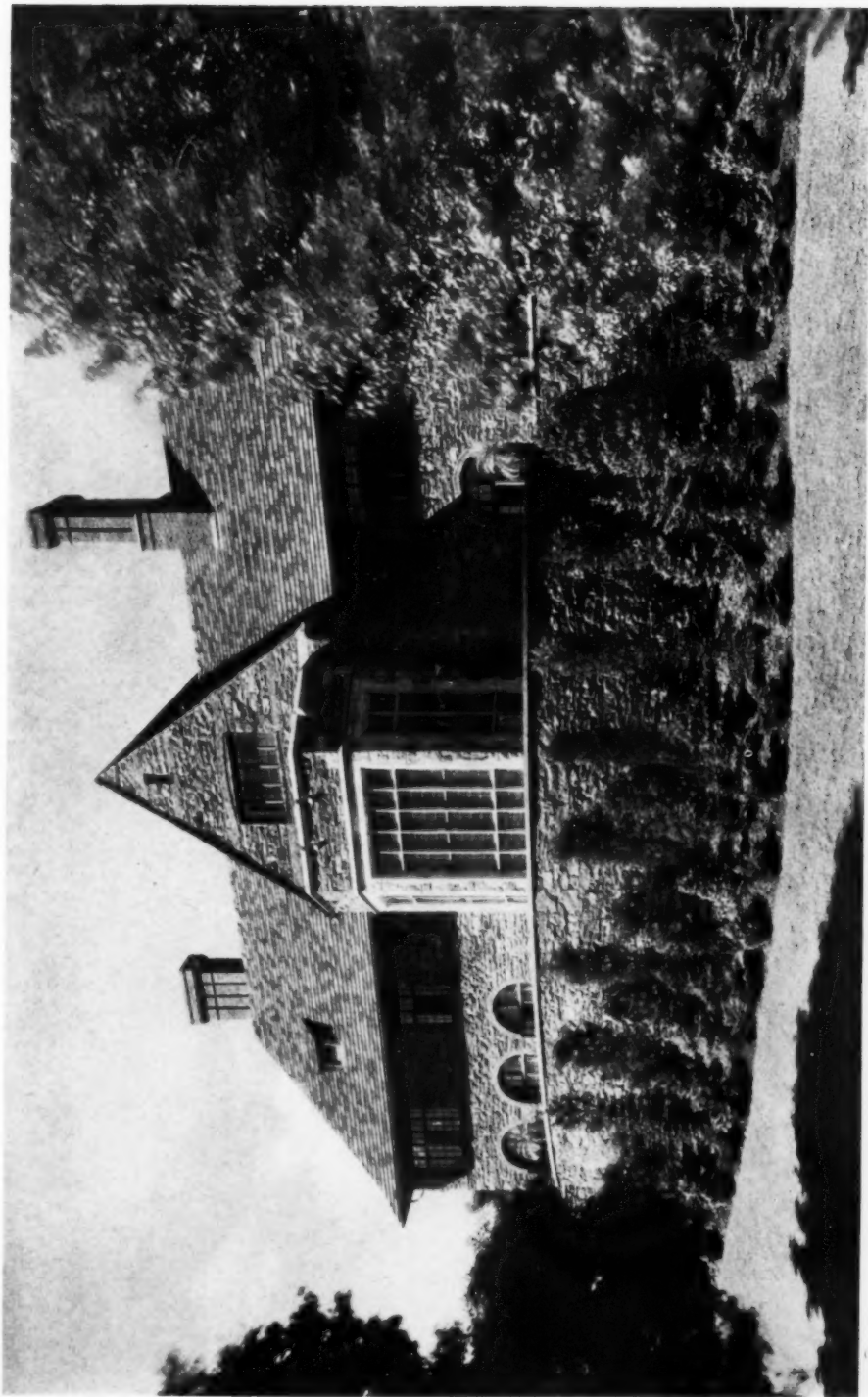


RESIDENCE OF H. EDWARD MANVILLE, ESQ., PLEASANTVILLE, N. Y.  
Donn Barber, Architect



RESIDENCE OF H. EDWARD MANVILLE, ESQ., PLEASANTVILLE, N. Y.

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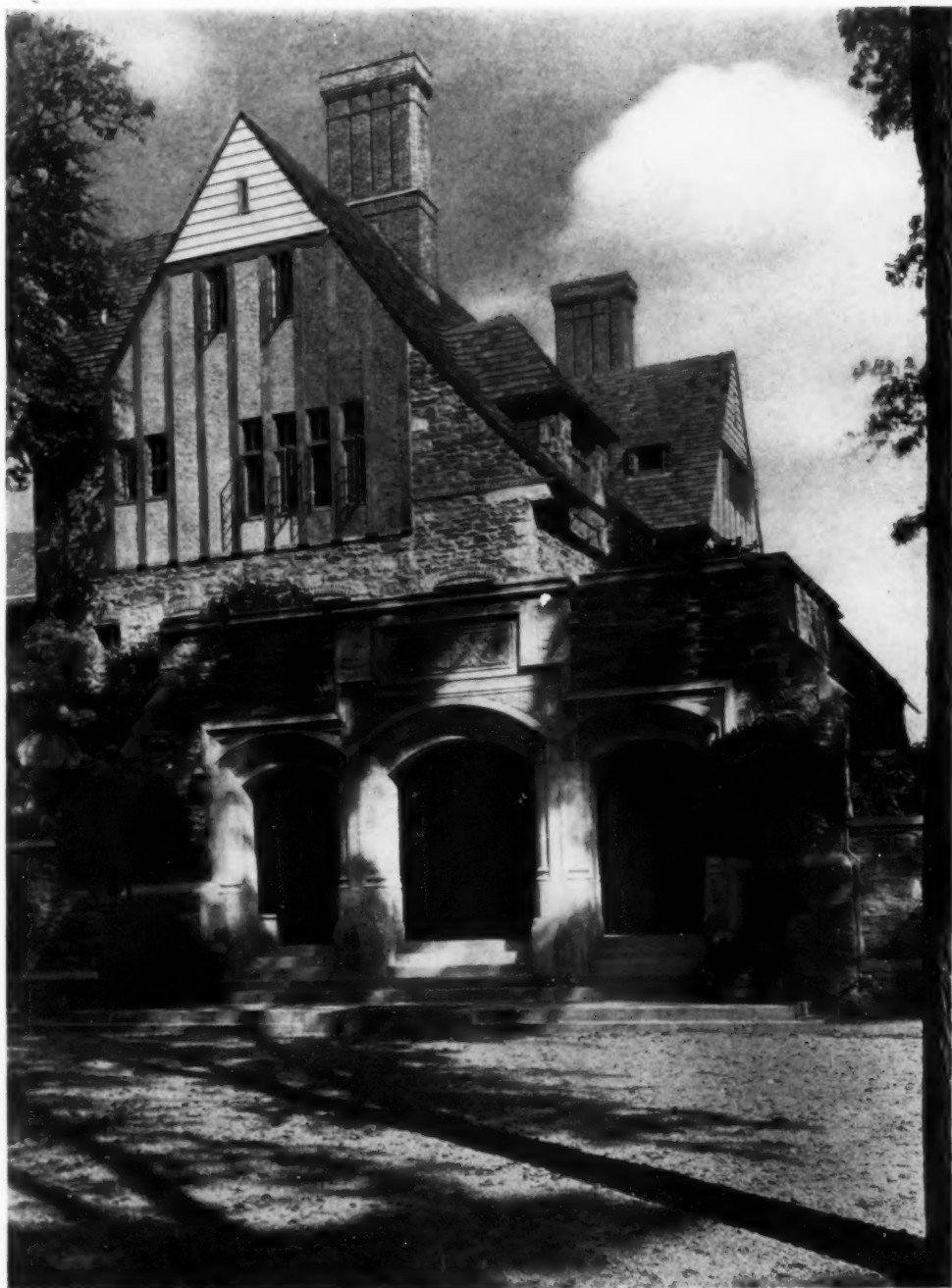




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Denn Barber, Architect

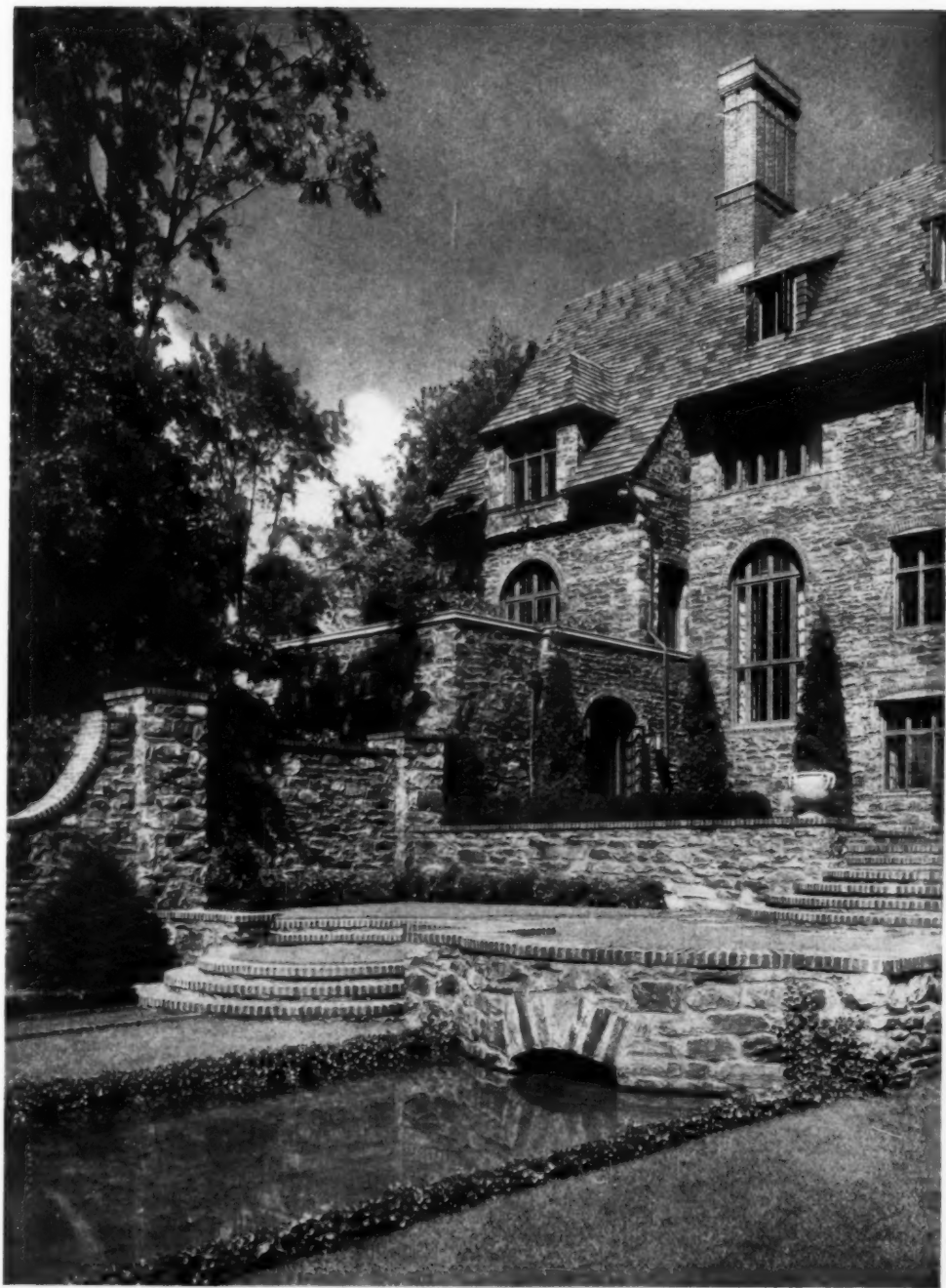




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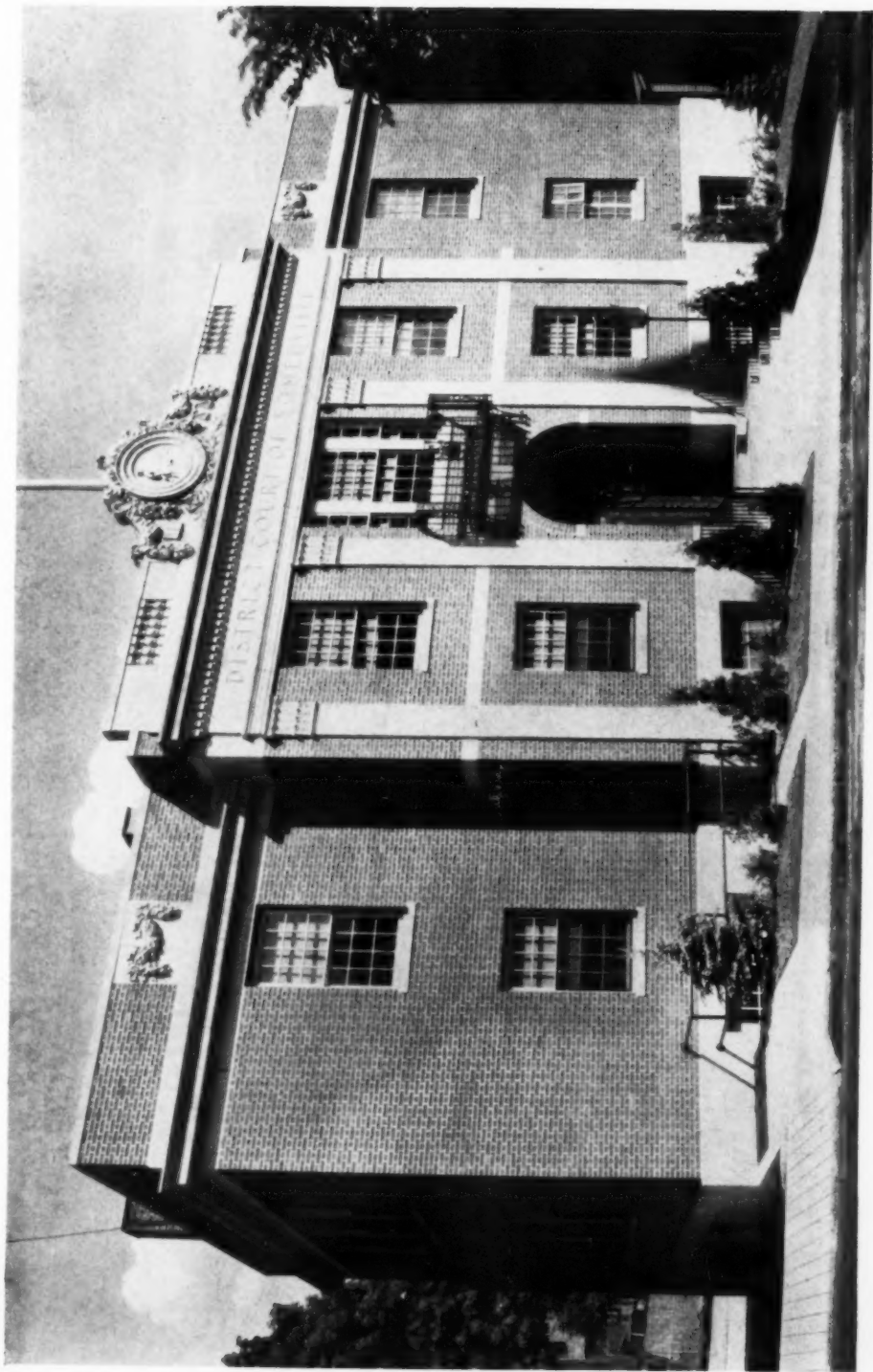




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Denn Barber, Architect





COURT HOUSE, SOMERVILLE, MASS.  
Charles R. Greco, Architect





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Charles R. Greco, Architect

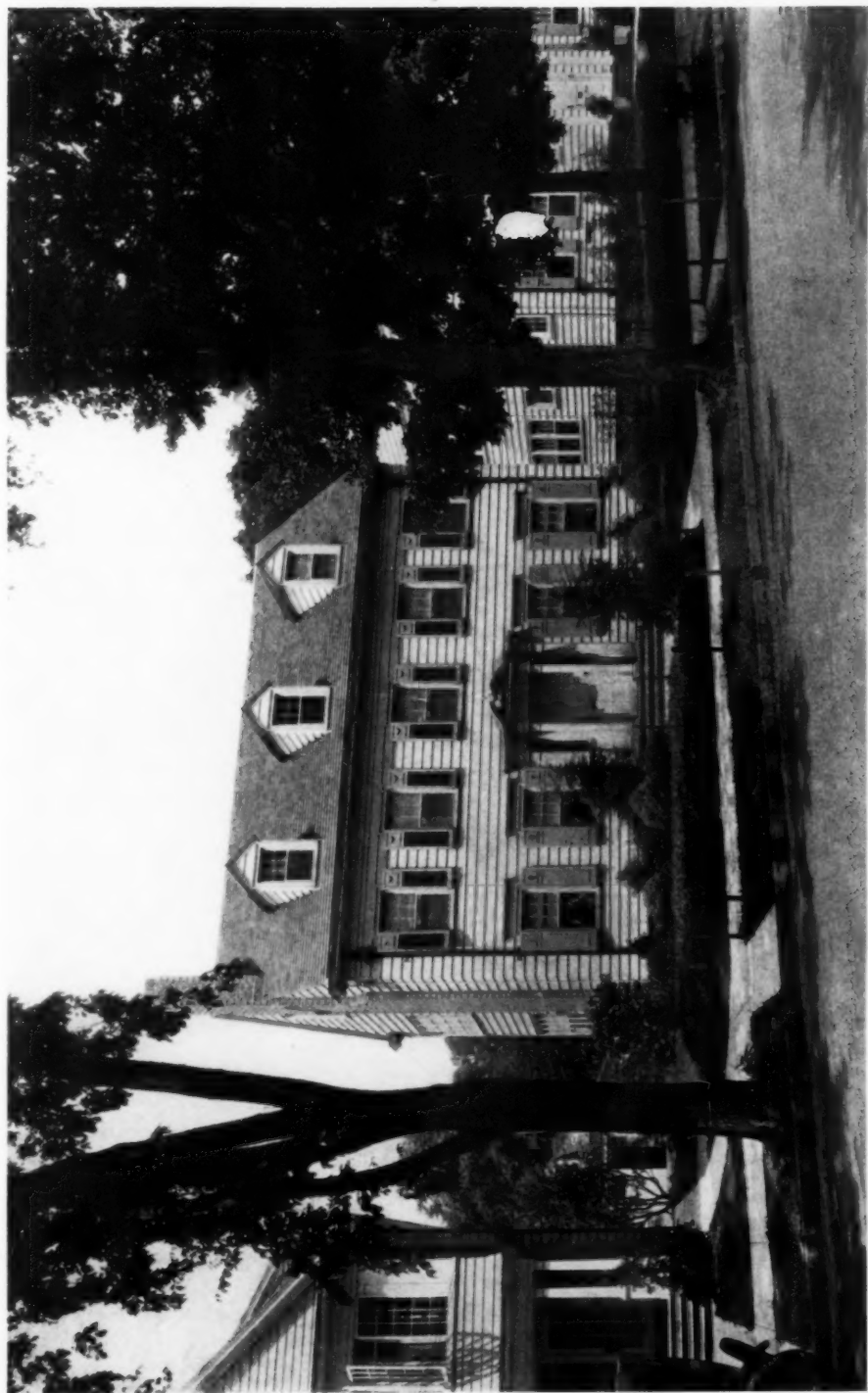






COURT HOUSE, SOMERVILLE, MASS.  
Charles R. Greco, Architect





A TWO-FAMILY HOUSE AT NEW HAVEN, CONN.  
Jacob Weinstein, Architect.



FIRST FLOOR PLAN



SECOND FLOOR PLAN

SCALE 1" = 12'

A TWO FAMILY HOUSE AT NEW HAVEN, CONN.  
Jacob Weinstein, Architect

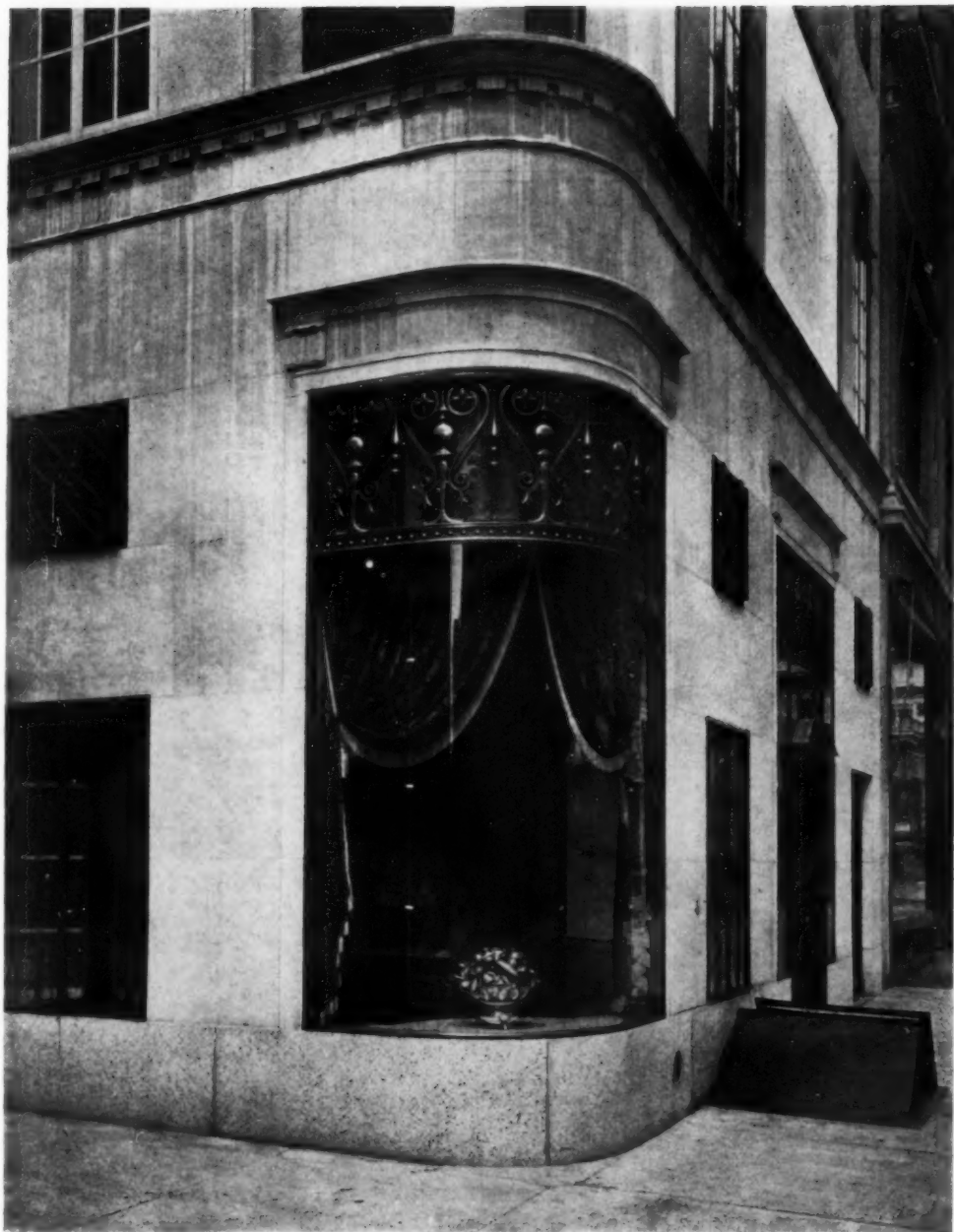


CHILD'S BUILDING AT 604 FIFTH AVENUE, NEW YORK

William Van Alen, Architect







CHILD'S BUILDING AT 604 FIFTH AVENUE, NEW YORK  
William Van Alen, Architect





CHILD'S BUILDING AT 604 FIFTH AVENUE, NEW YORK  
William Van Alen, Architect



# — The — ENGLISH PARISH CHURCH AND ITS DETAILS

By  
*Robert M Blackall*

*Measured Drawings and Photographs by the Author*

## THE PEW-ENDS AT MEDMENHAM

These pew-ends are of modern design. They are shown in this series because there has been a definite attempt to keep away from mechanical elaboration. Each pew-end is different and while they are finished more carefully than were hand-carved ornaments of the thirteenth or fourteenth century, yet they show good workmanship and are worthy of study.

The square-end top referred to in the pew-end at Shepton Mallet has been used, with the moulding running around three sides of the pew end, and in general the pointed type of tracery has been employed.

## THE PULPIT OF THE CHURCH AT HAILES, GLOUCESTERSHIRE, ENGLAND

The little church at Hailes in Gloucestershire, which is the surviving monument of a large Cistercian Abbey, dates in its present form from the rule of Cromwell. Like all small English parish churches, we find here various periods of architecture appearing in the forms of details of railings, pulpits, windows, porches or towers.

The pulpit is designed in later Renaissance style and is therefore an addition. Very plain, thoroughly in keeping with the plain plaster interior, this pulpit strikes a note of simplicity which might

very well be used in our country. It has pleasing proportions, and reminds one very strongly of old Colonial pulpits.

## THE ALTAR RAIL OF THE CHURCH AT STRATFORD-UNDER-CASTLE

Another interesting bit of detail in an English church is the altar rail. Coming as it does at the head of the church in the middle of the chancel, and being used as the communion rail in most cases, it should be in perfect taste with the rest of the church. Most of the railings in the English parish churches are simple in design and usually of a later period than that of the main church.

In this church at Stratford-Under-Castle, near Salisbury, the rail is of the Jacobean period. Its mouldings are full and with an easy turn, resembling somewhat the later Georgian period,

although with less evenness of moulding.

It is interesting to note the transition from the post to the baluster; while the main lines are carried through there is a certain rhythm produced between the post and the baluster which seems to accent the post and yet keeps it in good harmony with the baluster.

## CHOIR SEATS IN PARISH CHURCH AT YARNTON

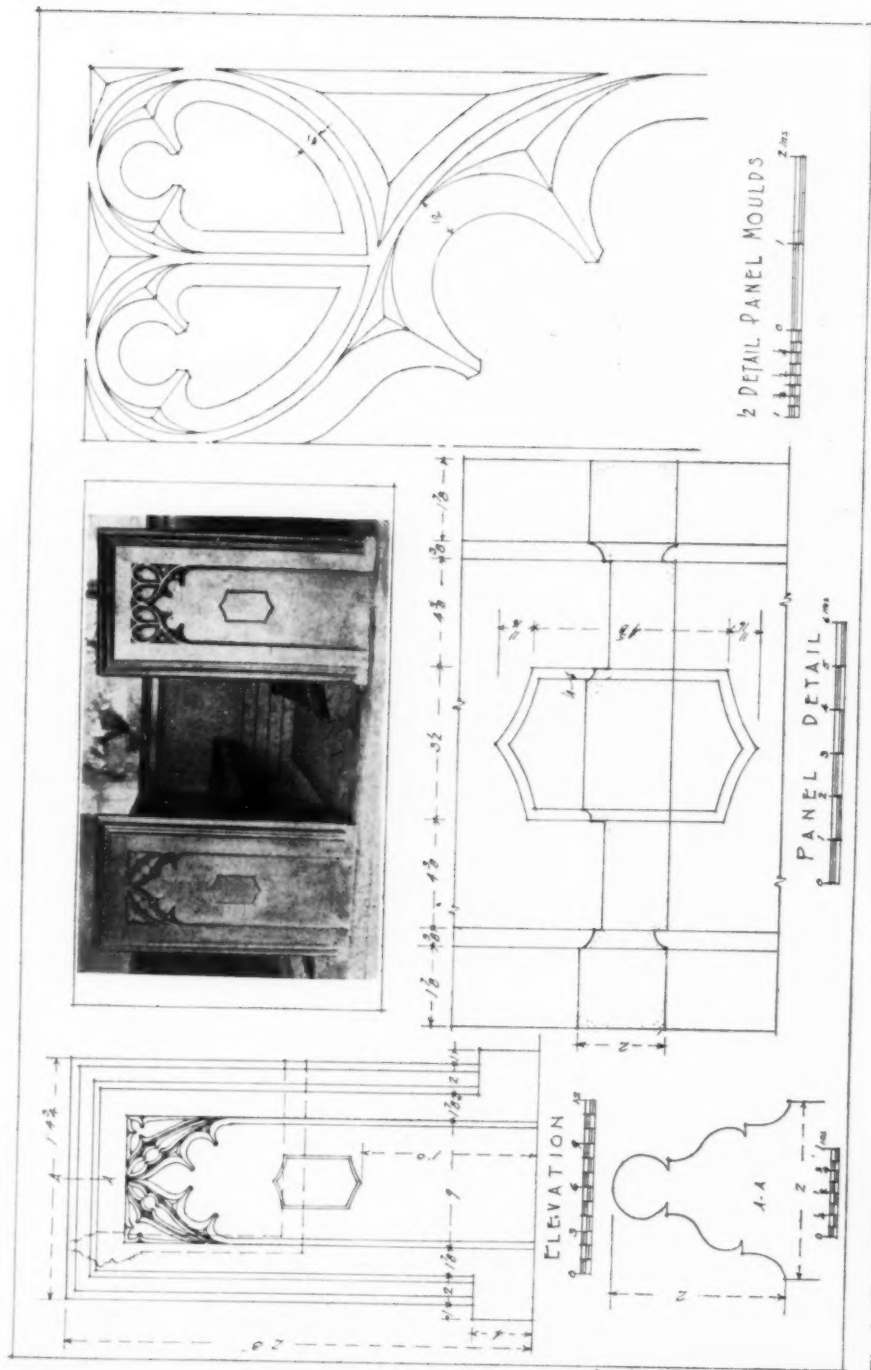
Next to the altar rail the choir seats

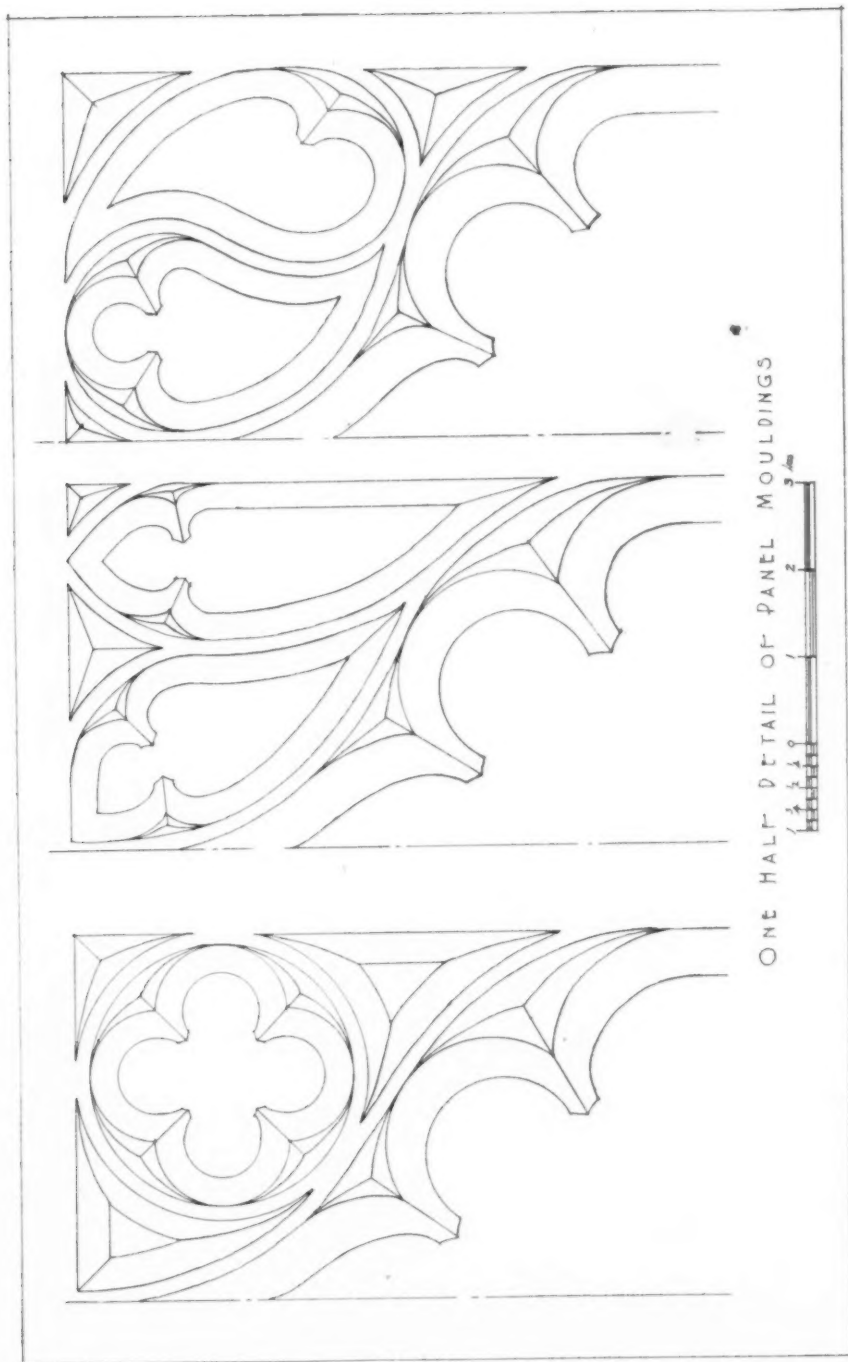


ENTRANCE TO CHURCH AT  
WOOTEN WOTTEN, ENGLAND





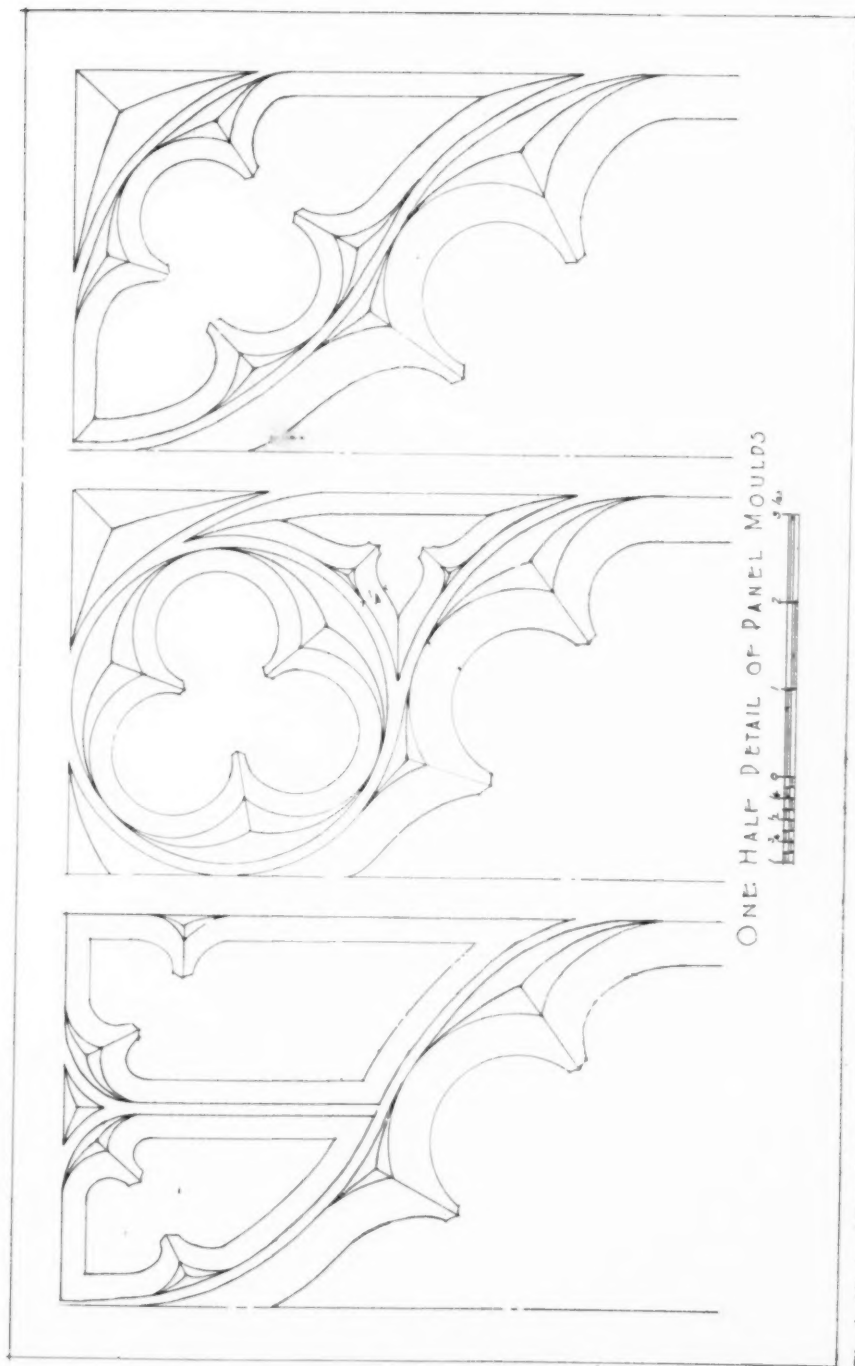




January, 1926

Pew Ends  
ST. PETER'S CHURCH, MEDMENHAM, BUCKINGHAMSHIRE, ENGLAND  
Measured and Drawn by Robert M. Blackall

*The Architectural Record*

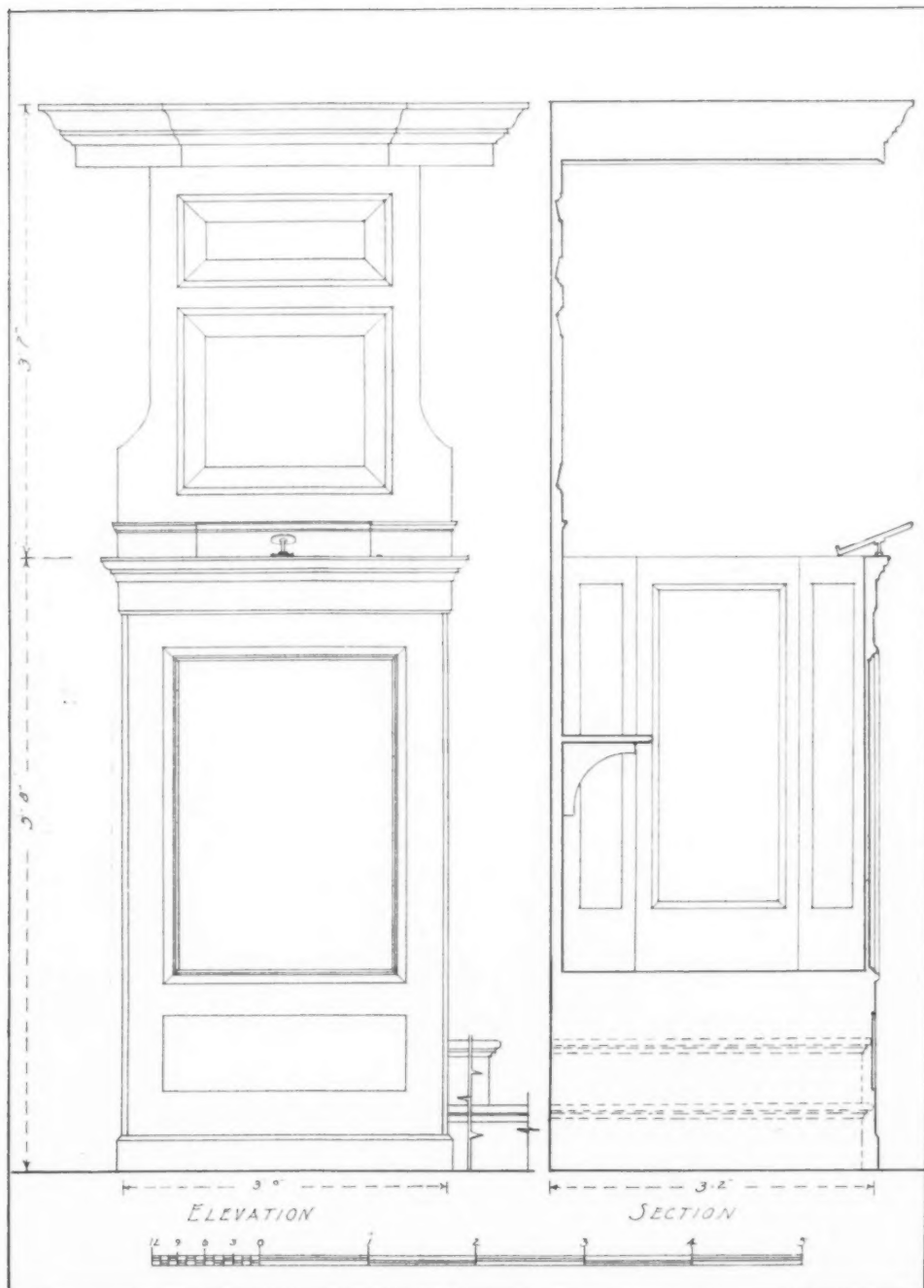


*The Architectural Record*

Few Ends

ST. PETER'S CHURCH, MEDMENHAM, BUCKINGHAMSHIRE, ENGLAND  
Measured and Drawn by Robert M. Blackall

January, 1926

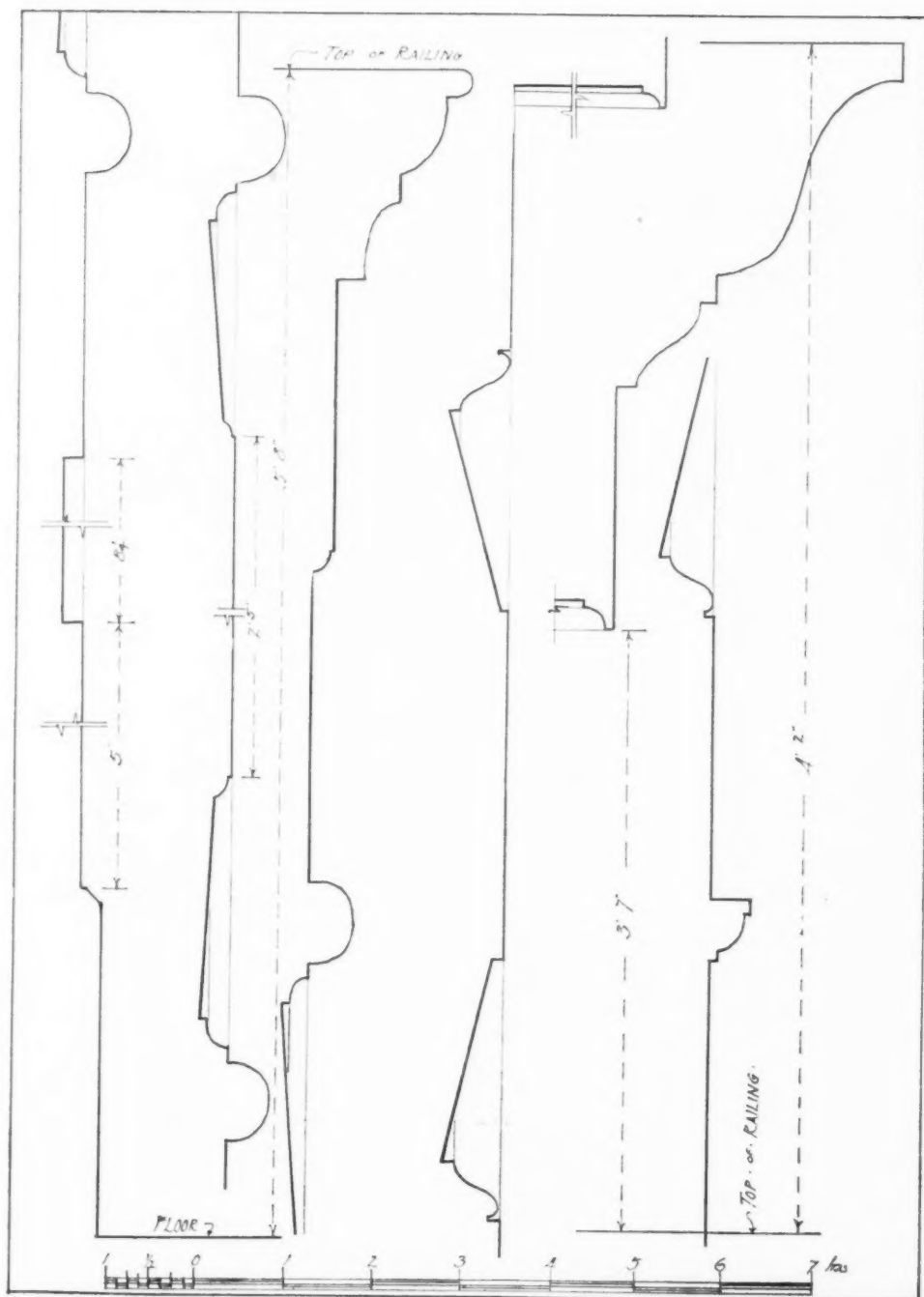


*The Architectural Record*

January, 1926

PULPIT OF THE CHURCH AT HAILES, GLOUCESTERSHIRE, ENGLAND

Measured and Drawn by Robert M. Blackall



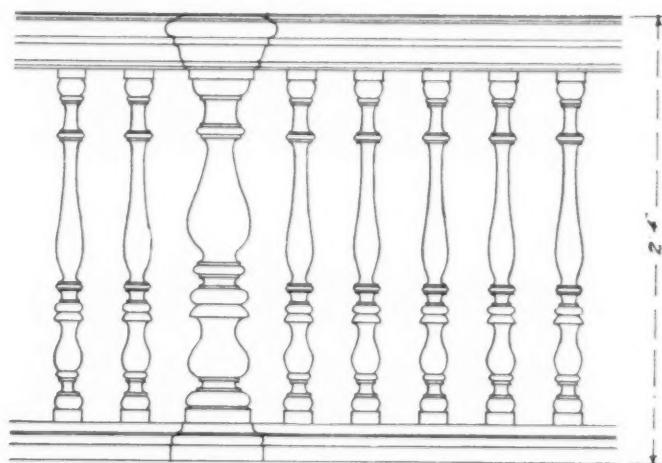
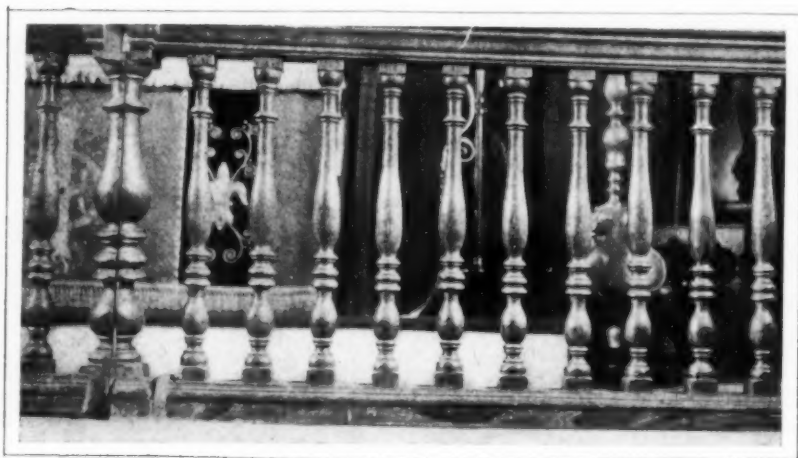
The Architectural Record

January, 1926

PULPIT OF THE CHURCH AT HAILES, GLOUCESTERSHIRE, ENGLAND

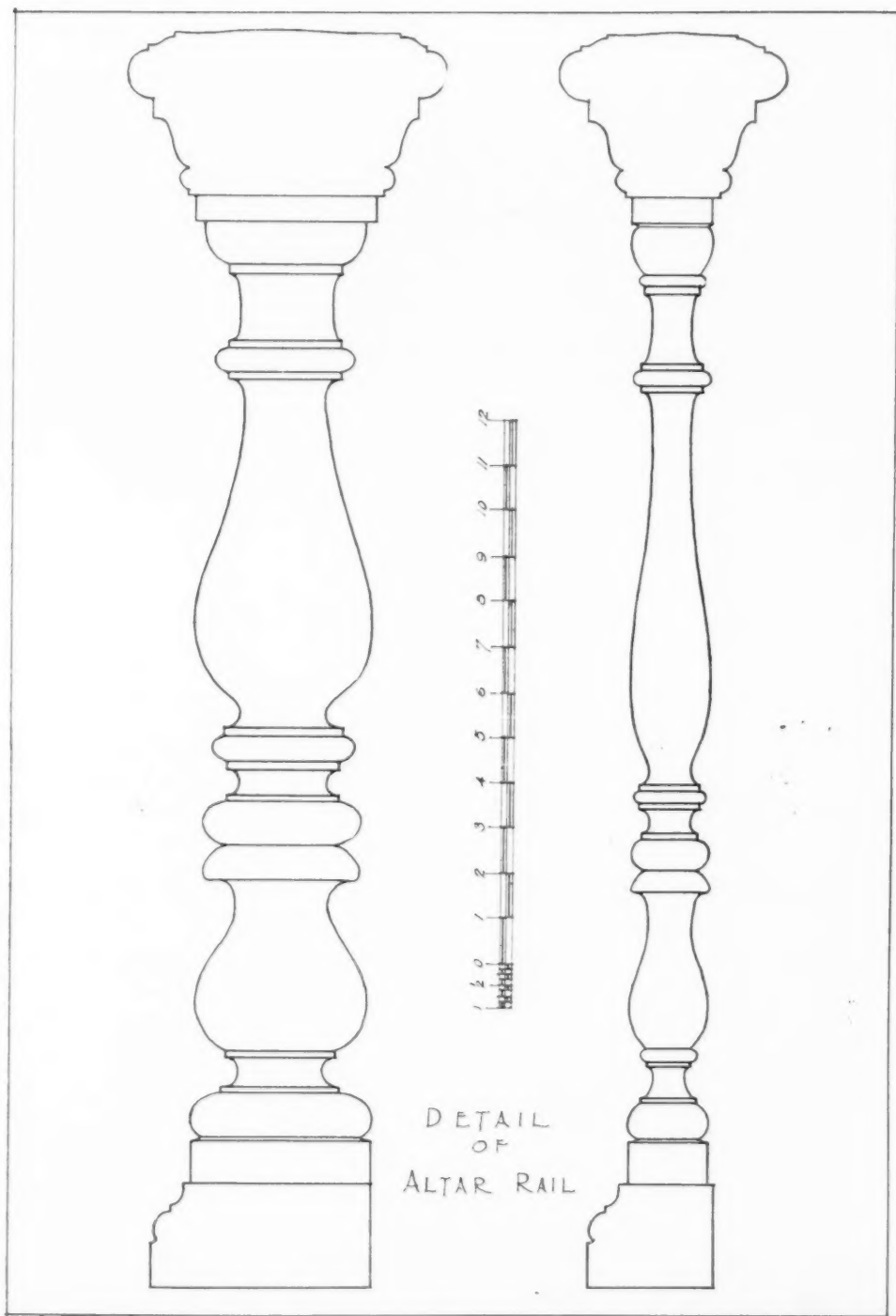
Measured and Drawn by Robert M. Blackall

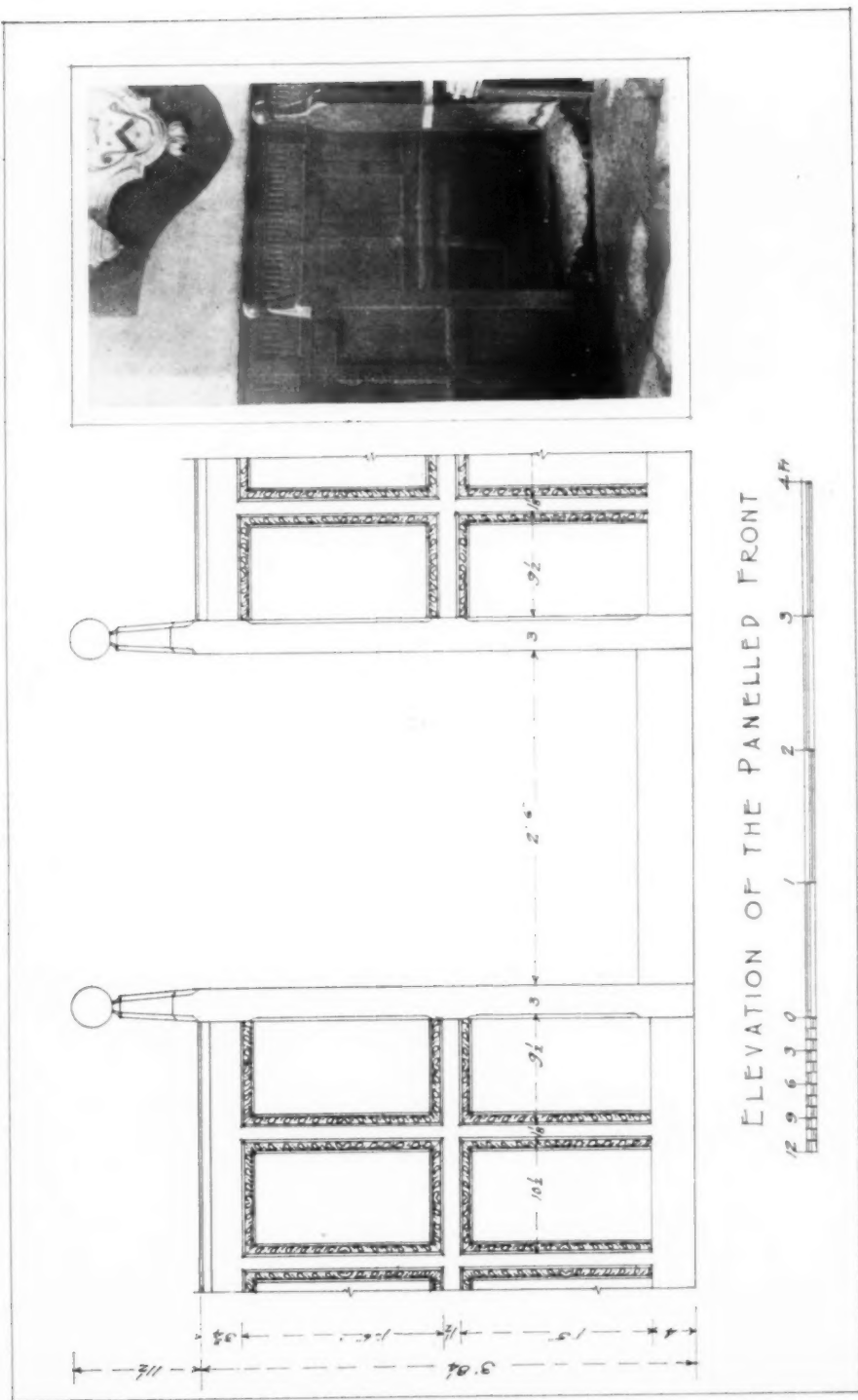




ELEVATION OF ALTAR RAIL







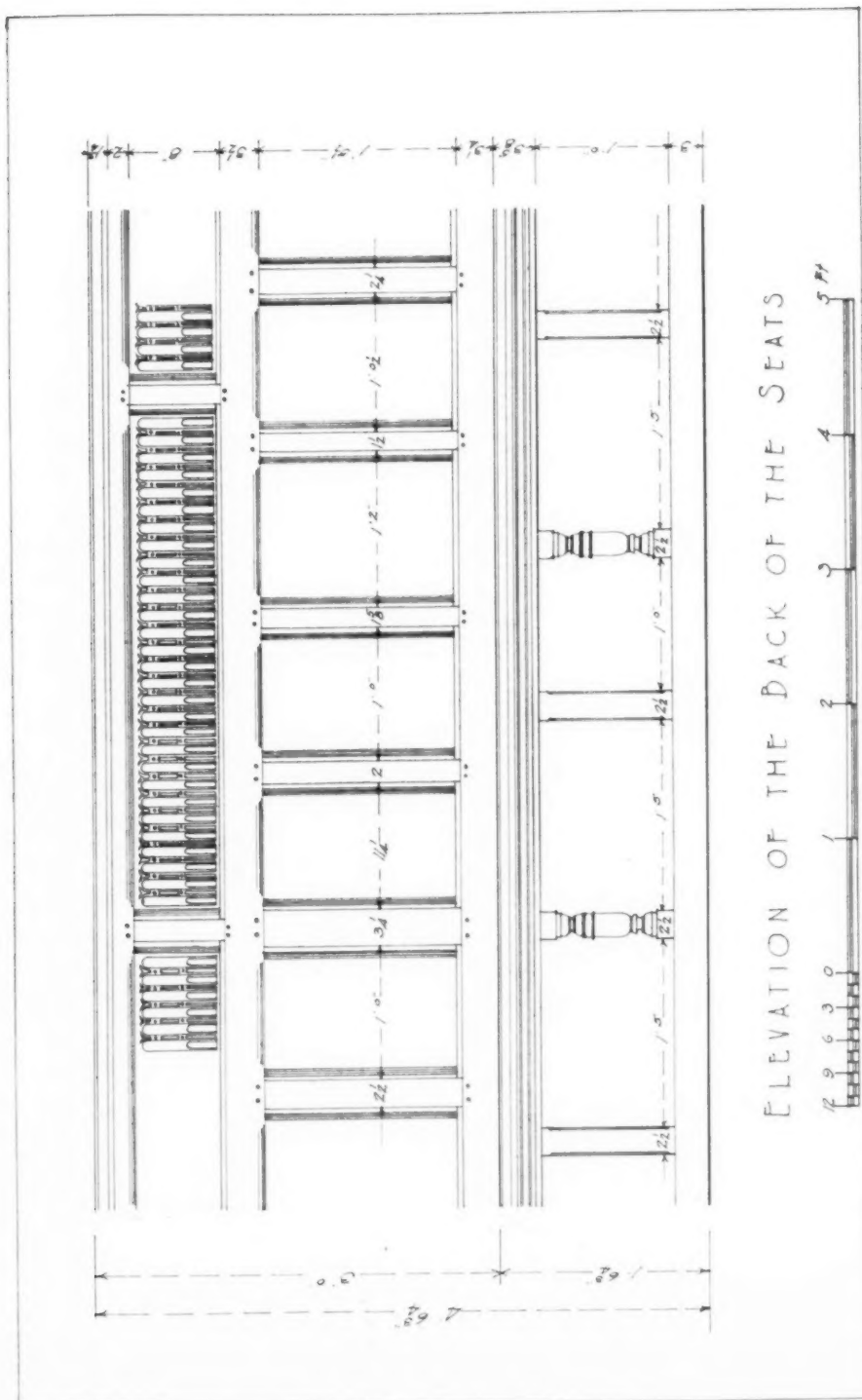
January, 1926

CHOIR SEATS IN PARISH CHURCH AT YARNTON, OXFORDSHIRE, ENGLAND

Measured and Drawn by Robert M. Blackall

*The Architectural Record*

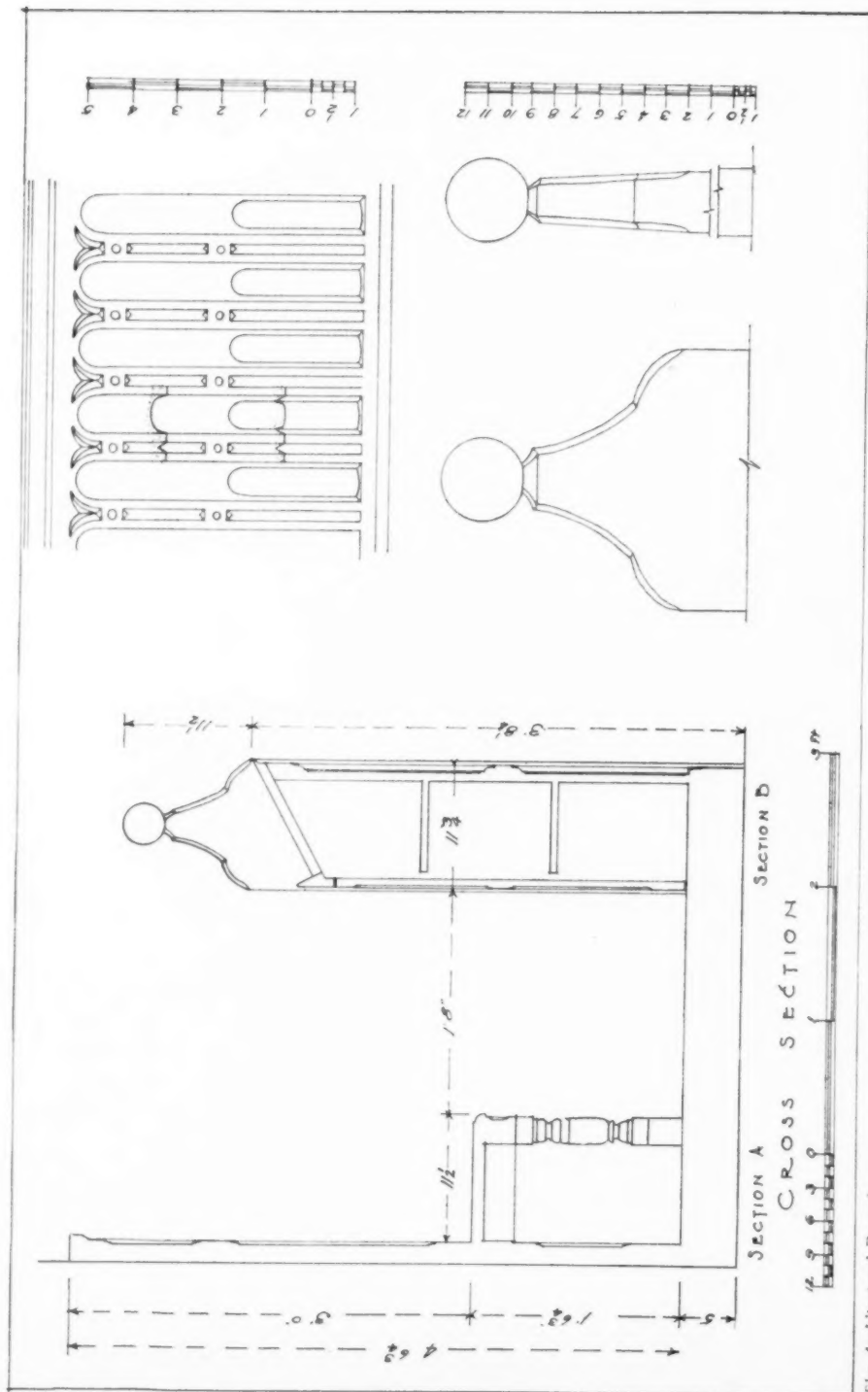




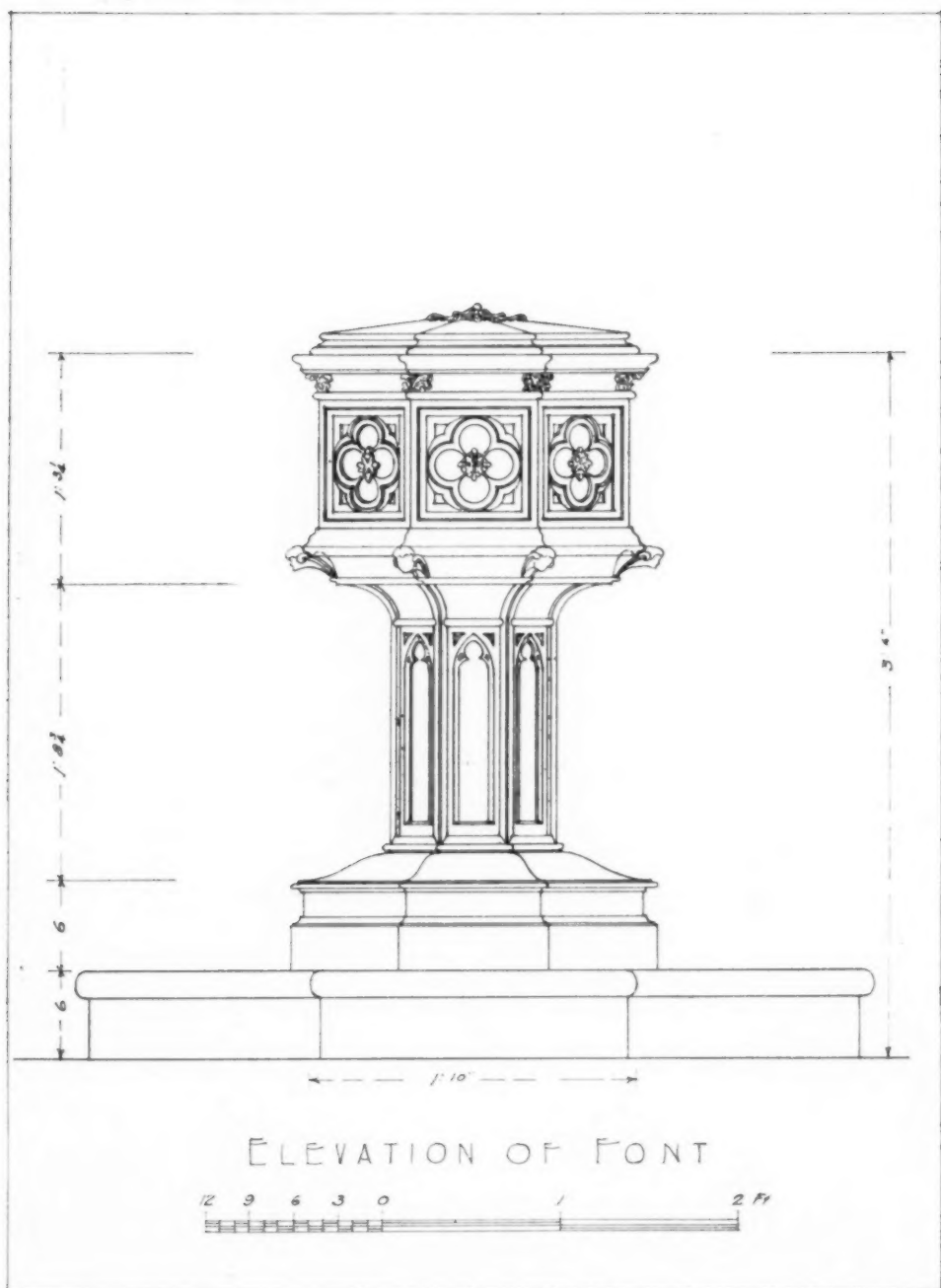
*The Architectural Record*

CHOIR SEATS IN PARISH CHURCH AT YARNTON, OXFORDSHIRE, ENGLAND  
Measured and Drawn by Robert M. Blackall

January, 1926



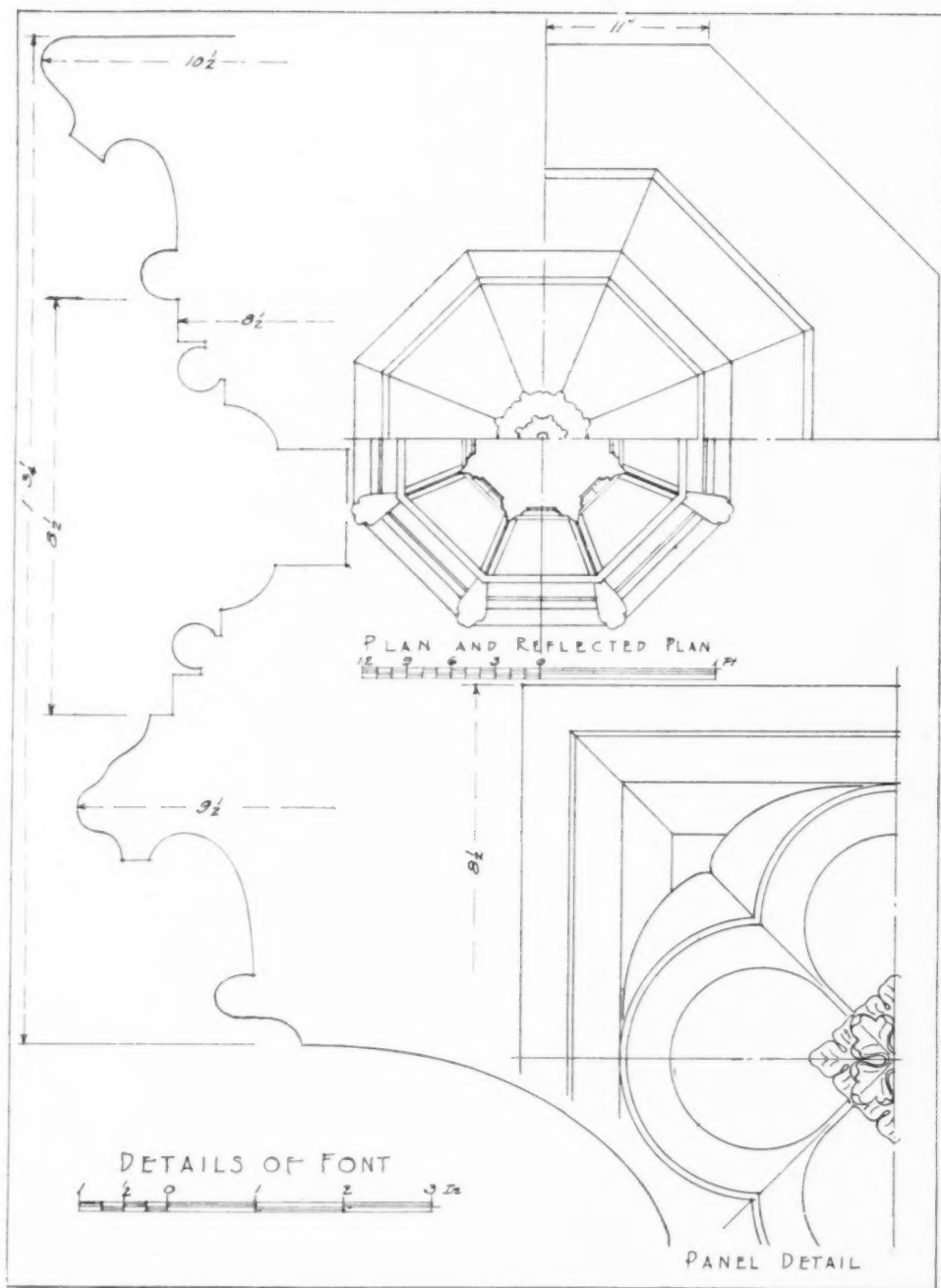




*The Architectural Record*

January, 1926

Baptismal Font  
ST. PETER'S CHURCH, MEDMENHAM, BUCKINGHAMSHIRE, ENGLAND  
Measured and Drawn by Robert M. Blackall



The Architectural Record

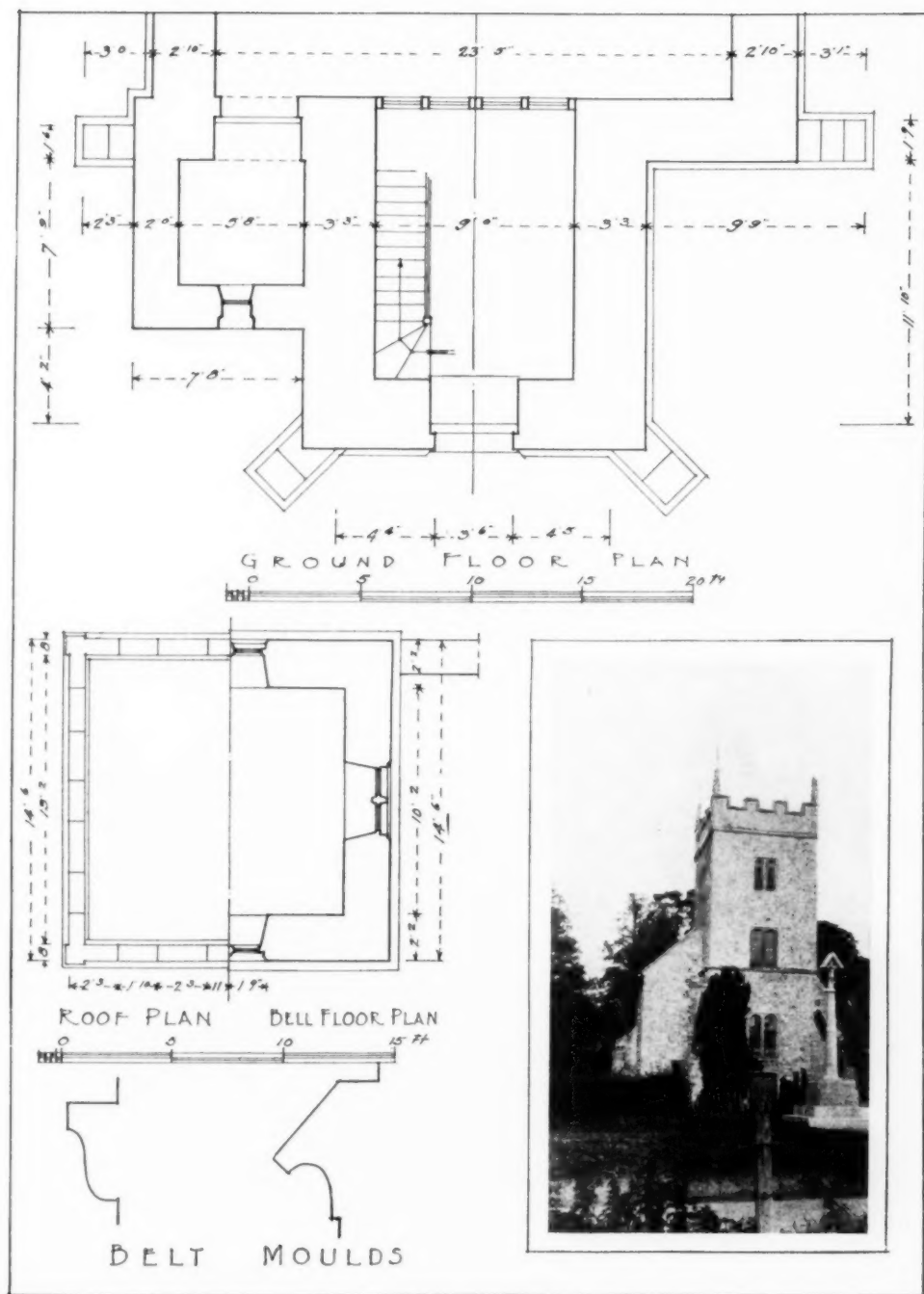
January, 1926

Baptismal Font,  
ST. PETER'S CHURCH, MEDMENHAM, BUCKINGHAMSHIRE, ENGLAND  
Measured and Drawn by Robert M. Blackall



January, 1926

Measured and Drawn by Robert M. Blackall



in a church are most in evidence, being in full view of the congregation at all times. Some of the most interesting woodwork is to be seen in the choir seats or screen around the chancel or apse.

The choir seats at Yarnton are an interesting example of early Jacobean architecture. The backs of the seats have the mouldings arranged in true English fashion, that is, the moulding of the stiles differs slightly from that of the top rail while the bottom rail is merely a bevel. The woodwork is put together with pegs.

The panelling is in different widths, as are the stiles; there is no attempt at mechanical uniformity. The posts under the seats are alternating carved and plain posts.

#### MEDMENHAM BAPTISMAL FONT IN THE CHURCH OF ST. PETER

Another detail on which a great deal of care and thought are bestowed is the baptismal font, located usually near the entrance to the church, symbolizing the spiritual entrance into the church that a young person makes on being baptized. In the majority of cases in England the font is either a gift to the church, or is an old font that has come down through time in some connection with the church. Often the fonts have been made of pieces

of Norman or earlier architecture taken from a former church on the same spot.

At Medmenham the font was designed for the church. The style of its architecture, like many other fonts, is not that of the rest of the church, but strikes a slightly different note in its design. It is typical of many fonts that one finds and its proportions are extremely pleasing. It is built of the light local stone and stands but 3 feet 6 inches high.

#### EXTERIOR OF THE CHURCH AT STRATFORD-UNDER-CASTLE

The church of Stratford-under-Castle, near Salisbury, has been shown in different parts of this series. The plan appeared in the December, 1924, issue of *THE ARCHITECTURAL RECORD*, the porch in March, 1925, some of its windows in July, 1925, a door in August, 1925, a screen in October, 1925, and the choir railing is shown on page 72 of the present number. The tower alone has not been dealt with and measured drawings of this feature are therefore given here to complete the history of the church.

The material of the building is a stone found in the neighborhood, grey filled with a black stone similar to the Pudding stone found near Boston, the color, however, being grey instead of dark brown.



## THE BUILDING PROSPECT FOR 1926

By **THOMAS S. HOLDEN**, Statistician For  
F. W. Dodge Corporation

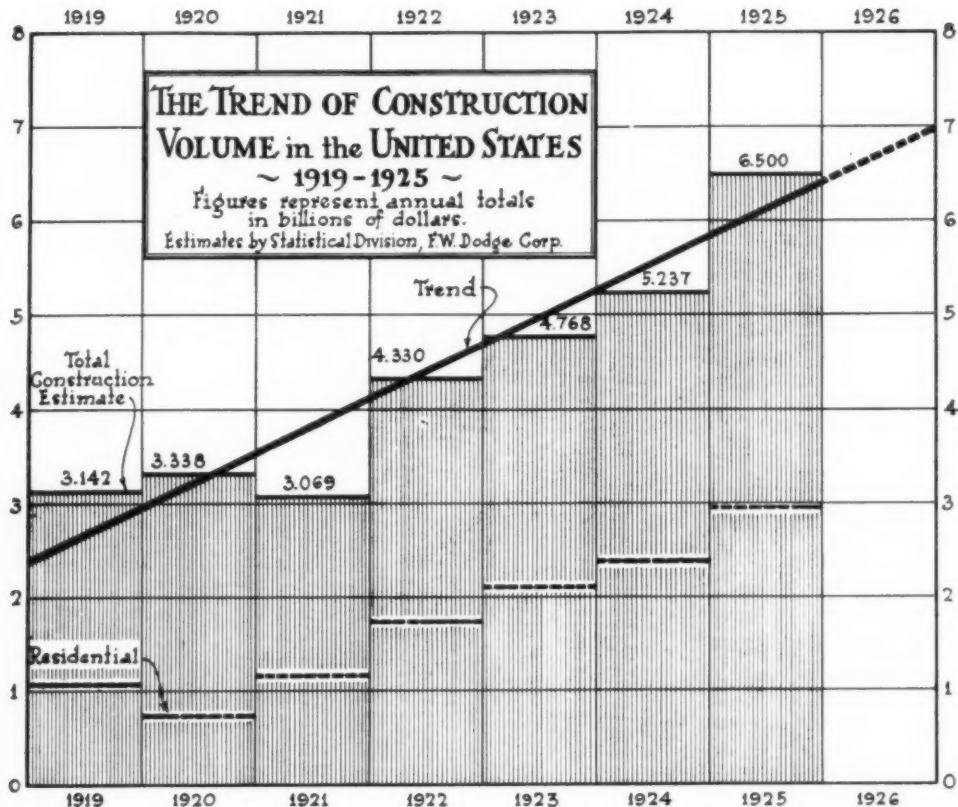
Certain important tendencies that were in evidence at this time last year developed very considerable strength as the building year progressed. They resulted in a large increase in volume of public works and utilities construction and a satisfactory increase in industrial and power-plant construction. Commercial and residential building in 1925 increased beyond all expectations. This was due to three influences: (1) there remained a considerable shortage of such buildings in various localities; (2) general business and agriculture continued to improve; (3) there was an extended period of very low interest rates, with money available for building enterprises in practically unlimited amounts, and facilities for placing loans on building enterprises extended and improved beyond anything we have ever had before. The influence of easy money conditions has probably counted more strongly than any other factor in making the record-breaking construction total of 1925. There has not only been an unprecedented volume of available credit, but general business has advanced rather slowly and has not made very large demands for money and so drawn it away from building enterprises.

Most authorities agree that the building shortage which has dominated the situation for the past seven years has now been made up. Overbuilding has been reported from many localities, and the trend of rents is downward. Building demand hereafter will be dependent upon the growth requirements of population, commerce and industry, and on continued advancement in living standards. That these requirements will be very large is without serious question, but they will be to a considerable extent conditioned by

the general levels of prosperity that prevail in this country in the future.

Already construction enterprises in large volume are being undertaken in various localities in anticipation of general prosperity in 1926 rather than in response to immediate needs. In fact, a very considerable portion of the record building volume of the past six months may be very properly characterized as speculative. Easy money has engendered a large amount of speculation not only in building, but in numerous real estate booms (of which the Florida boom is the most conspicuous), and in the recent rise in the stock market.

The chart accompanying this article illustrates the amazing upward trend of construction activity since the war. There has been more than thirty billion dollars worth of new construction in this country during the past seven years. From \$3,142,000,000 worth in 1919 the annual volume has increased until it reached \$6,500,000,000 in 1925. This increase in construction volume has been accompanied by a very considerable expansion in the production facilities of the industry; in numbers of architects, contractors, artisans, in varieties and quantities of available materials and in plant capacity for the manufacture of materials. Perhaps most conspicuous has been the growth of financial organizations, both in number and size, which lend principally in the building and real estate field. Not only have the assets of building and loan associations, trust companies and life insurance companies greatly increased, but the activities of the real estate first-mortgage bond companies have developed amazingly. The industry as a whole has grown to the point where it can finance



and construct with comparative ease six and a half billion dollars worth of new construction in a single year.

The growth of the industry has been in response to emergency requirements. It had to make up a serious shortage. During the seven years in which the shortage dominated the situation, the average annual construction volume has been \$4,341,000,000. It is now organized for \$6,500,000,000 worth of work a year, and a big source of demand for its product has been eliminated. The industry is in the position of a manufacturer who has enlarged his plant in response to continuous pressure of unfilled orders, and finds that he has caught up on the orders. He sees at the moment a greater demand than ever before, but he knows that just

now it is much more a speculators' demand than a consumers' demand. The product is wanted, not for consumers' immediate requirements, but by speculators who hope to resell at a profit. He knows that the speculative demand may possibly be cut off sharply by restriction of credit.

A reduction of productive output of the building industry from the \$6,500,000,000 level of 1925 to the \$4,341,000,000 average level of the past seven years would be scarcely short of economic disaster, not only to the industry but to the whole business world. In view of the widespread prosperity of today, based as it is in the main on sound economic conditions, such a drastic recession in building volume is unthinkable. The average American today probably enjoys



the highest income and largest purchasing power in history. The growth requirements of this country will probably require a much larger building volume in the future than the average volume of the past seven years.

Organized as it is for enormous quantity production of building and engineering works, the industry will undoubtedly use every means to continue operations on the 1925 scale. Various groups will probably organize to stimulate demand for better housing through concerted advertising effort. Already plans for one such campaign have been announced. Other methods of selling construction to the public are now being used, and more selling methods are apt to be developed.

In its operations of the past seven years, the construction industry has been marketing a fairly high-priced product, which means that it has been reaching a somewhat limited market. It has mainly taken care of accumulated and current needs for medium and high grade commercial and residential buildings and public works. Its principal market has consisted of the larger cities and their suburbs and the rapidly developing boom centers. There is now a strong latent demand for buildings in the small towns and the rural districts, a demand which will continue fairly strong as long as agricultural sections enjoy a degree of prosperity. There is also a real need for low-rent housing in the larger cities.

But this wider market is not in the main a market for high-priced goods. It is very likely that it can be developed extensively only at a lower cost level than that which prevails today.

Lower costs can be brought about in three ways: (1) by reduced costs of materials; (2) by reduced wages of building labor; (3) by improvements in building design and construction procedure looking toward economy. Material prices have held at fairly stable levels for more than two years, with the trend most of the time slightly downward, although the trend has been upward during the past few months. Wages have been moving slowly upward ever since 1922 and are now at higher levels than at any pre-

vious time. Building labor is beginning to demand wage increases of considerable magnitude. There is not much chance of radical reductions in these two items of construction cost unless there is a considerable recession in building activity. Low interest rates on building loans have undoubtedly kept actual building costs down in appreciable measure during the past year, even though their influence is not shown in any of the index numbers of building costs.

The course of building activity during the past seven years has been very closely paralleled by the course of automobile production. The two businesses have many features in common. The automotive industry reached its maximum production of something over four million cars in 1923, after a period of very rapid growth. Since 1923 it has developed many kinds of sales strategy to keep its production up to the 1923 mark. In 1924 it fell slightly below; in 1925 it probably ran a little over its 1923 record. Among the devices used to promote sales and high production have been the development of the time-payment system, advertising of style features and new models, and so on. But the most important development, and the soundest from an economic point of view, has been the cutting of prices. Without any cuts in prices of the basic materials used in manufacture of cars, and without wage cuts, engineering economies and enlarged production volume have enabled the leading manufacturers to make very substantial reductions in prices and thus broaden the market for automobiles very considerably, and at the same time net handsome profits on their business.

In this the automotive industry may have set an example that can be followed by the building industry. It is quite conceivable that architects and engineers may be called upon to direct their efforts toward simplified designs and construction methods, and contractors asked to develop more efficient procedure in the actual operations of building; to the end that the construction industry can develop its broader potential market through offering attractive and substan-

tial goods at a lower price to the purchaser than now prevails.

But, it is a much less simple matter to achieve this economy in the construction industry, composed of so many diverse interests, than in the relatively compact and easily controlled automotive industry. Competition will probably force a certain amount of adjustment of the building industry to a schedule of lower costs. But the adjustment may not come about easily or without a period of recession in building volume.

That the enlarged construction industry will make every effort to keep its production up to the 1925 level is obvious. The basic economic and business conditions of this country being what they are, the industry should in the long run achieve a great measure of success in this effort, and, after it has made its necessary adjustments, continue upward.

As to the immediate prospect for 1926, most indications point to a turn in the trend of construction volume. At any rate, conservative judgment requires that a recession be anticipated. This will depend to a considerable extent on whether interest rates increase and easy money conditions cease. Interest rates have been moving upward for several months. The change has been sufficient to curb somewhat stock-market speculation, but has not yet, apparently, been sufficient to retard building operations or real estate speculation. Apparently, easy money conditions still prevail. But commerce and industry are on the up-grade, with every prospect of marked improvement in 1926. Their demands for money may force interest rates up to a point that will effect a positive reaction in all speculative fields, of which building is one. A positive turn in construction trend during the

first half of 1926 is to be reckoned on as a distinct possibility.

It will not be surprising if construction volume during the first half of 1926 would very nearly equal that of the first half of 1925 or even surpass it somewhat, to be followed by a reduced volume in the second half of the year, instead of an increased volume, as in the second half of 1925. Should the volume of the first half of this year be much above that of the first half of 1925, the year's total volume might possibly be equal to that of 1925, even in the face of a positive reaction. On the other hand, some economists have stated that a reduction of 25 per cent in the 1926 building volume is possible.

In Tables II and III accompanying this article, the writer has set \$5,750,000,000 as his estimate of the 1926 total, based on his knowledge of present conditions and trends. This is not a prediction of what will happen, but a figure he considers advisable for a working basis in anticipating the year's business developments—a figure to be considered as subject to revision at least once every quarter.

The total figure for 1926 has been set about half way between the 1924 and 1925 totals. In apportioning the volume of the various classes (Table III) the greatest percentage of reduction has been assigned to residential buildings. The other classes are apt to decline less seriously, and industrial construction, which includes electric-power developments, should enjoy further increase in 1926. In apportioning the total among the several territories (Table II) the legitimate growth requirements of the several sections and the probable extent of speculative activity have been given consideration.

TABLE I  
REVISED ESTIMATES OF TOTAL CONSTRUCTION VOLUME IN  
CONTINENTAL UNITED STATES

Year	Total Construction Volume
1919 .....	\$3,142,500,000
1920 .....	3,337,600,000
1921 .....	3,068,900,000
1922 .....	4,329,700,000
1923 .....	4,768,100,000
1924 .....	5,237,100,000
1925 .....	6,500,000,000

NOTE—These estimates are believed to be more nearly representative of what actually happened in the earlier years of the period covered than previous estimates have been. Estimates previously published have been made on the assumption that the per capita construction throughout the country was the same as in the territories covered by the Dodge statistics. While this assumption would be very nearly correct over a period of years, it may be quite misleading when applied to a particular year. Thorough analysis of available data on all territories has been used in making the above estimates. In the earlier years of the period the southern and western territories which were not covered by Dodge statistics had small construction volumes in proportion to the rest of the country; and building activity in those sections has increased very rapidly during the time covered by the table. The figures of the table assume complete coverage by the Dodge statistics within their own territory, no more comprehensive building statistics than the Dodge figures being available.

TABLE II  
ANALYSIS OF TOTAL CONSTRUCTION VOLUME BY DISTRICTS  
(Figures in Millions of Dollars)

DISTRICT	Average 1919-'25	Year 1924	Year 1925	*Year 1926
New England .....	321	352	476	400
New York & No. New Jersey .....	942	1,327	1,510	1,400
Middle Atlantic .....	402	478	544	506
Pittsburgh District .....	558	578	846	680
Central West .....	1,013	1,050	1,469	1,200
Northwest .....	92	88	94	90
†Southwest .....	438	606	766	700
†Texas .....	146	180	179	180
†Eleven Western States .....	429	578	616	600
TOTALS .....	4,341	5,237	6,500	5,750

\*For basis of 1926 estimates see text.

†Figures for Southeast and Texas consist partly of Dodge records and partly of estimates based on building permit records. Figures for Western states estimated from building permit records.

TABLE III  
ANALYSIS OF TOTAL CONSTRUCTION VOLUME BY CLASS  
(Figures in Millions of Dollars)

CLASS	Average 1919-'25	Year 1924	Year 1925	*Year 1926	Per- centage by Archts.
Commercial Buildings .....	628	691	937	834	80
Educational Buildings .....	337	430	471	423	95
Hospitals and Institutions .....	95	131	124	100	88
Industrial Buildings .....	506	413	549	620	49
Military, Naval, Public Buildings .....	45	44	60	61	85
Public Works and Utilities .....	750	846	942	848	7
Religious and Memorial Buildings .....	100	139	168	177	93
Residential Buildings .....	1,730	2,399	2,977	2,382	64
Social and Recreational Buildings .....	150	144	272	305	91
TOTALS .....	4,341	5,237	6,500	5,750	61

\*For basis of 1926 Estimates see text.



### THE WORK OF RICHARD MORRIS HUNT

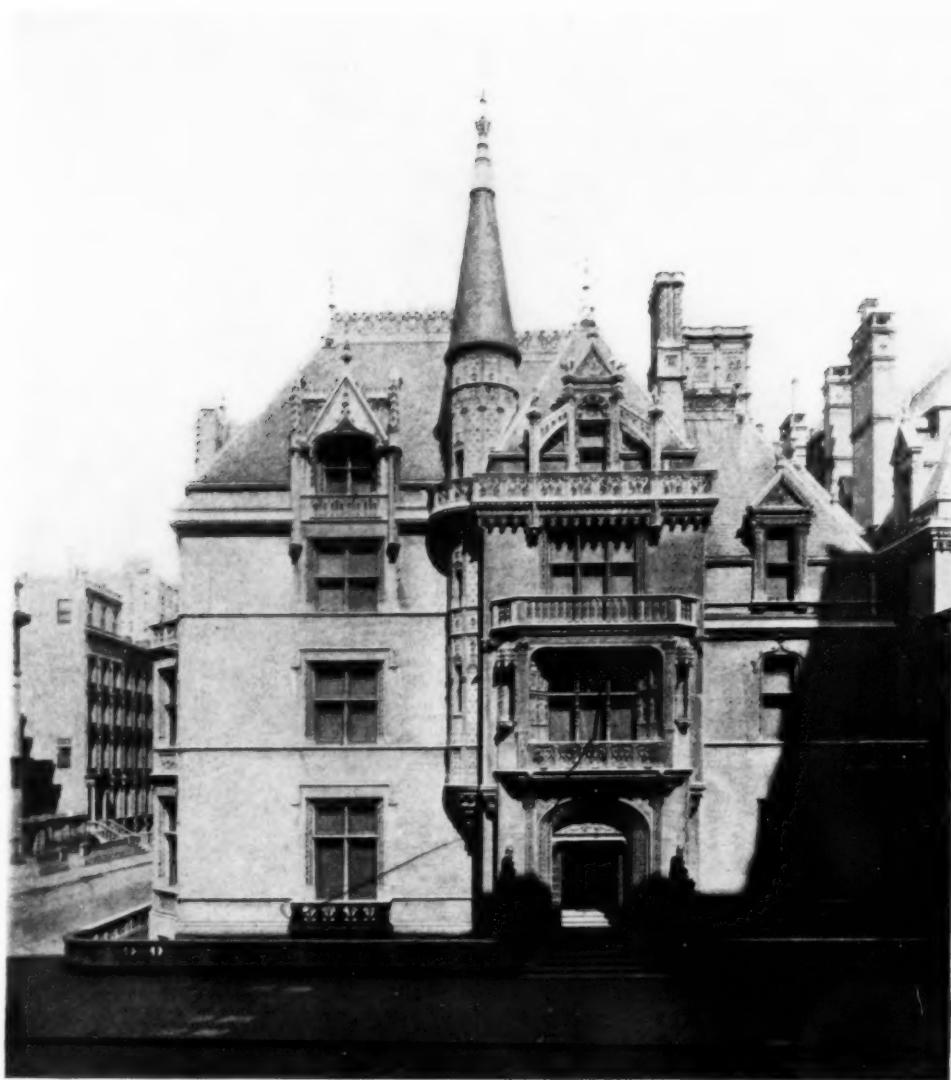
Among the architects of his generation Mr. Richard Morris Hunt is peculiarly unfortunate in the early destruction which has overtaken some of the most conspicuous and interesting of the buildings which he designed. As much as ten years ago the late Mr. Frick bought the Lenox Library on Fifth Avenue between Seventy-first and Seventieth streets as the site for a private dwelling, and the building, across the avenue from which the memorial to Mr. Hunt had been erected, was pulled down. Its destruction was a distinct loss to American architecture. It was not a great or a memorable building, but it was to our mind peculiarly and appropriately a public library. That is, it reconciled the character and scale of a public building with a clear suggestion of the legitimate domestic ancestry of a library. It was a strong, intelligent and dignified expression of the best standards which then prevailed in American architecture.

Last year the announcement was made of the pending destruction of another of Mr. Hunt's buildings, viz., the residence of Mr. Vincent Astor at the north corner of Sixty-fifth Street and Fifth Avenue. This house which was designed for Mr. Astor's grandmother by Mr. Hunt about thirty-five years ago was presumably destined for a long life. In any European city its economic and social value would have persisted for anywhere from one hundred and fifty to three hundred years. But in New York it has outlived its usefulness in a little over one generation. It was originally designed not merely as a residence but as a building in which a leader of New York society could give balls and large dinners; but balls and large dinners are much less customary than they were in 1890 and a house designed for such purposes might prove to be a formidable and even a dreary place for comparatively quiet and more retiring people to live in. If in the course of years the land on which the house was built has increased sufficiently in value to take care of the original cost of the building, it would be natural for its owner, who no longer relished such a palatial domicile, to sell it. That is what Mr. Astor has done. It still survives, but it

will soon be torn down and on the site there will be built a synagogue.

Still more recently the immediate destruction of another of Mr. Hunt's edifices has been announced. We refer, of course, to the former W. K. Vanderbilt residence on the northwest corner of Fifth Avenue and Fifty-second Street. This house was erected a few years before that of Mr. Astor, but it belongs to substantially the same period, and its span of life has been less than fifty years. During this interval the part of Fifth Avenue on which it was situated, unlike the part which accommodated Mr. Astor's residence, has become completely transformed by a business invasion. Its destruction will be almost accompanied by that of the former Cornelius Vanderbilt house at Fifty-seventh Street and it will be certainly followed within a few years by the purchase for business use of the sites of the other Vanderbilt and of the Goelet residences in that neighborhood. This part of Fifth Avenue has become altogether too busy, too noisy and too valuable to provide desirable sites for residences. New York is entering upon another period of huge constructional enterprises, during the course of which Fifth Avenue, which in the past has not offended the skies with many tall buildings, will provide the room for ten or twelve edifices anywhere from twenty-eight to fifty stories in height.

Of all the Hunt buildings which are now about to be demolished, the one which we ourselves will most regret is the former home of Mr. W. K. Vanderbilt. It is in our opinion the best of Mr. Hunt's many essays in domestic architecture and at the same time the most characteristic. Its defects are sufficiently obvious. Mr. Hunt possessed an antiquarian interest in very early French Renaissance and in this Vanderbilt house his decorations are scholarly to the verge of pedantry and literal to the verge of archaism. But this pedantry does not subtract very much from the bland serenity and the thorough composition of the Fifth Avenue façade. The success of this front is traceable in part to the propriety and dignity of the low stoop whereby the front door is approached and the large amount of unpierced wall space on both sides of the en-



THE W. K. VANDERBILT RESIDENCE, FIFTY-SECOND STREET AND FIFTH AVENUE,  
NEW YORK

Richard Morris Hunt, Architect

trance and on the same level. It is these features which give the building its ease, its grace and its urbanity. In spite of the model from which it was taken it looks superlatively like a gentleman's city residence. Unless one knew one would hardly suspect that the gentleman was an American millionaire, but it is none the less true that in the house Mr. Hunt accomplished by anachronistic means a far more distinguished and congruous effect than many

able architects who were not handicapped by his limitations have ever been able to accomplish.  
HERBERT CROLY.

#### ANNUAL EXHIBITION OF THE ARCHITECTURAL LEAGUE OF NEW YORK

The Forty-first Annual Exhibition of the Architectural League will be open to public view from Sunday, January 31st to Sunday,





DESIGN FOR THE VIRGINIA WAR MEMORIAL.  
Paul Cret and Marcellus E. Wright, Architects  
Berthold Nebel, Sculptor

February 28th, 1926, inclusive, in the Building of the American Fine Arts Society, 215 West Fifty-seventh Street, New York.

It is announced by the Committee that the last day for return of entry slips is December 28th, 1925, and exhibits will be received on Tuesday and Wednesday, January 19th and 20th, 1926 only.

The Exhibition will consist of "drawings and models of proposed or executed work in structural, decorative and landscape architecture; sketches and finished examples of decorative painting; sketches, models and finished examples of decorative and monumental sculpture, drawings, models and executed work in the decorative arts; and photographs of executed work in any of the above branches; it being understood that full-size portrait statues are not eligible unless especially solicited by the Jury of Selection."

#### THE VIRGINIA WAR MEMORIAL

A War Memorial in Virginia, drawings for which are here reproduced, is to be erected in the Pump House Loop, William Byrd Park, Richmond. The design chosen by the jury of award is the combined work of Paul Cret, architect, Philadelphia, Marcellus E. Wright, architect, Richmond, Virginia, and Berthold Nebel, sculptor, New York.

Provision has been made in the design for the tomb of the Unknown Soldier. The tomb will be screened by columns fifty feet high and further secluded by a high clipped

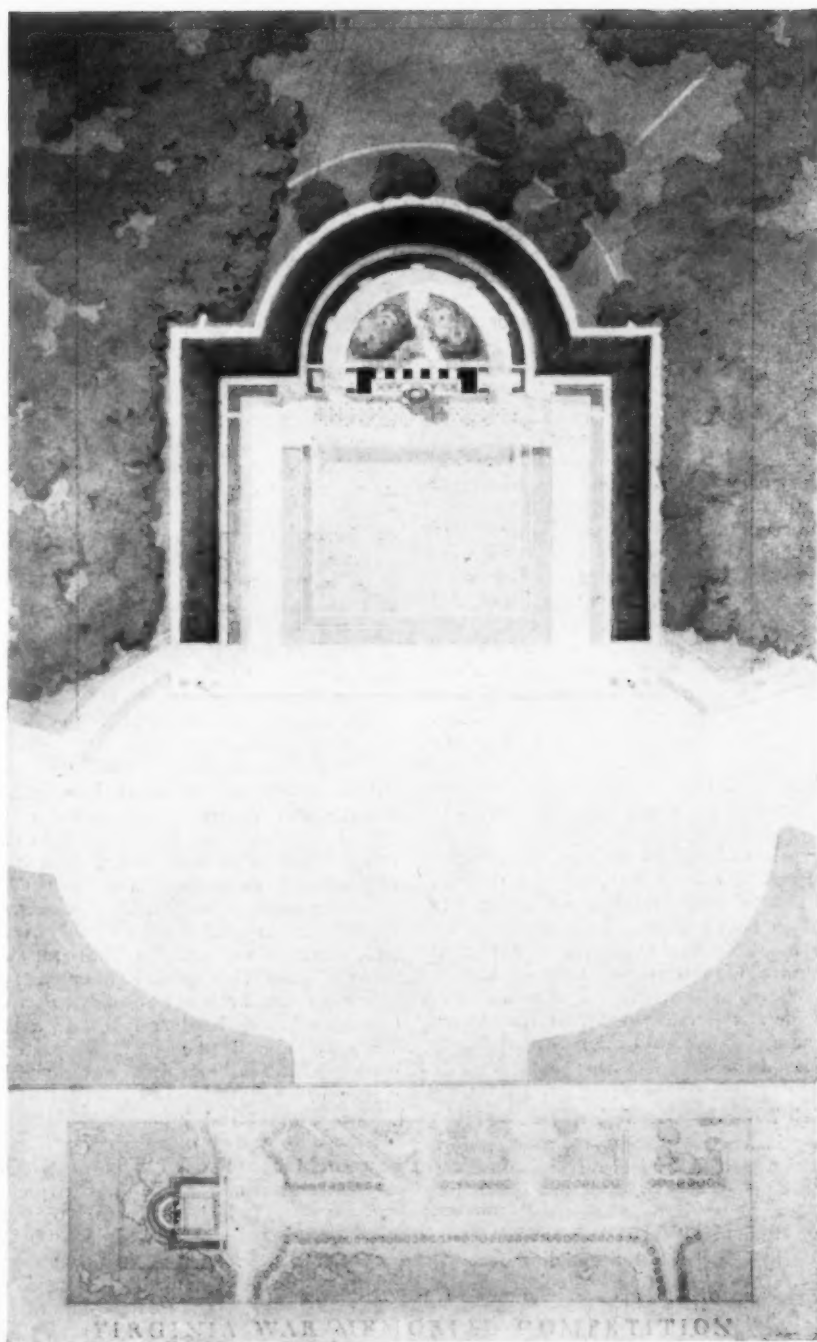
hedge, this portion of the memorial being arranged as a shrine. The front, which will be open and visible to all who may pass, is dedicated to living soldiers; the inner shrine is in honor of the men and women of Virginia who gave their lives in the Great War.

In submitting their design, the architects stated that they wished to express two ideas, "the glory of the home coming, Victory, and the Sacrifice of those who died for their country." Victory will be symbolized by a monumental brazier in bronze conspicuously placed in front of the memorial, and Sacrifice will be represented by the tomb in the memorial grove.

#### The American Academy in Rome

The American Academy in Rome has announced its annual competitions for Fellowships in architecture, painting, sculpture, landscape architecture, musical composition and classical studies. In the fine arts the competitions are open to unmarried men, not over thirty years of age, who are citizens of the United States; in classical studies, to unmarried citizens, men or women.

In painting and sculpture there is to be no formal competition involving the execution of work on prescribed subjects, as formerly, but these Fellowships will be awarded by direct selection after a thorough investigation of the artistic ability and personal qualifications of the candidates. Applicants are required to submit examples of



*The Architectural Record*

January, 1926

PLAN FOR THE VIRGINIA WAR MEMORIAL  
Paul Cret and Marcellus E. Wright, Architects



their work and such other evidence as will assist the jury in making the awards.

For the Fellowship in sculpture, the stipend is provided by the Rinehart Fund of the Peabody Institute of Baltimore, Md. The Fellowship in musical composition will be the Horatio Parker Fellowship.

For each Fellowship in the fine arts, the stipend is \$1,250 a year for three years, with some additional allowances for material and model hire; in classical studies, there is a Fellowship for one year with a stipend of \$1,250, and a Fellowship paying \$1,250 a year for two years. All Fellows have opportunity for extensive travel, and Fellows in musical composition, who travel about six months of the year in visiting the leading musical centres of Europe, receive an additional allowance of \$750 a year for traveling expenses. In the case of all Fellowships, residence and studio (or study) are provided free of charge at the Academy.

Entries will be received until March first. For circulars of information and application blanks, address Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York City.

The American Academy has also announced that the fourth Summer Session for teachers and graduate students in the classics, history and related subjects will be held in Rome from July 5 to August 13. The Director will be Professor Grant Showerman of the University of Wisconsin, who was Director of the Summer Sessions of 1923, 1924 and 1925.

The work will consist of one comprehensive and unified course designed to communicate a general acquaintance with the city of Rome in all its phases from the first settlement to the present time, and a special acquaintance with it in the time of Cicero, Caesar, Virgil and the first Emperors. For further details write to Professor Grant Showerman, 410 North Butler Street, Madison, Wisconsin.

### THE TITAN CITY EXHIBITION

A very instructive side-light was cast upon the position which future architectural developments in New York occupy in public imagination, in the important exhibition recently held in the John Wanamaker store (New York.) The most astounding fact revealed is, that architecture should be recognized as a subject of popular interest, and that the administration of that organization had the courage to stage an exhibit of that particular character. It was not planned upon lines usually assumed to be popular, covering the practical

requirements and legitimate ambitions of the suburban Home-builder in easy circumstances. The exhibitions consisted entirely of structural dreams of the future—of the near future maybe, if we judge by the length of recent strides in progress; the modest scheme had no place therein. Projects of colossal magnitude abounded showing the tremendous possibilities of the so-called zoning restrictions. Plans for dealing with traffic congestion, covering miles of city streets, revealed the ingenuity of those who appreciate the urgency for relief, and the practical nature of their thought. This exhibition was organized for public diversion, and succeeded notably if we judge by the numbers who visited it, the favorable discussion which it provoked, and the amount of printed comment. Such a show, only a few years ago would have fallen flat, had any such organization the temerity to bestow upon it its valuable space. The sudden realization was brought to us, that the future of architecture has become a matter of public concern; a circumstance of the greatest importance to all those in the profession who are endowed with the necessary imagination and foresight. Professional stimulation of the rarest description is bound to result, and confidence must necessarily strengthen future effort; for, though a practitioner may assume the disdainful attitude towards the uninitiated, the quality of his work is too often influenced by his appraisal of his client's comprehension.

The active nature of public interest in architectural design is undoubtedly due to the more spectacular character of architectural composition of recent years, during which numbers of structures have been added to the large cities of so dramatic a character that their inhabitants are unconsciously impressed and mentally stimulated. We are about to emerge from that period when a symbolic figure of an architect would be truthfully represented with head reversed, so as to conveniently regard the past, supported with ornate crutches ingeniously contrived with classic orders.

The future trend in composition was most convincingly stated in the inspiring compositions of Hugh Ferriss, many of which were expressly drawn for the show; the skilful manner in which chiaroscuro conveyed vastness of scale surpassed his previous remarkable achievements in that direction. They constituted a method of architectural statement which is absolutely in accord with the ambitions of American cities, and went far towards realizing the concept of structural dignity which all progressive temperaments believe will be ultimately realized, and found



Drawing by Hugh Ferriss at the Titan Exhibition,  
Wanamaker's, New York

essentially American. In all of them we feel the dramatic part which steel now plays in our architecture, and the tremendous extension of structural possibilities which it places at our disposal. They also emphasize a vitally important phase of design, namely, the dominance of the vertical line which we have been so long accustomed to regard as a Gothic characteristic, as against that of the horizontal which was borrowed from the Classic by the pre-zoning designers of skyscrapers. The total absence of any spirit of compromise in this complete reversal of the main sense of direction in composition is indeed a wholesome sign of the complete detachment which the progressive architect is able to practice in view of a fitting opportunity. We find more and more that he revels in inventing new

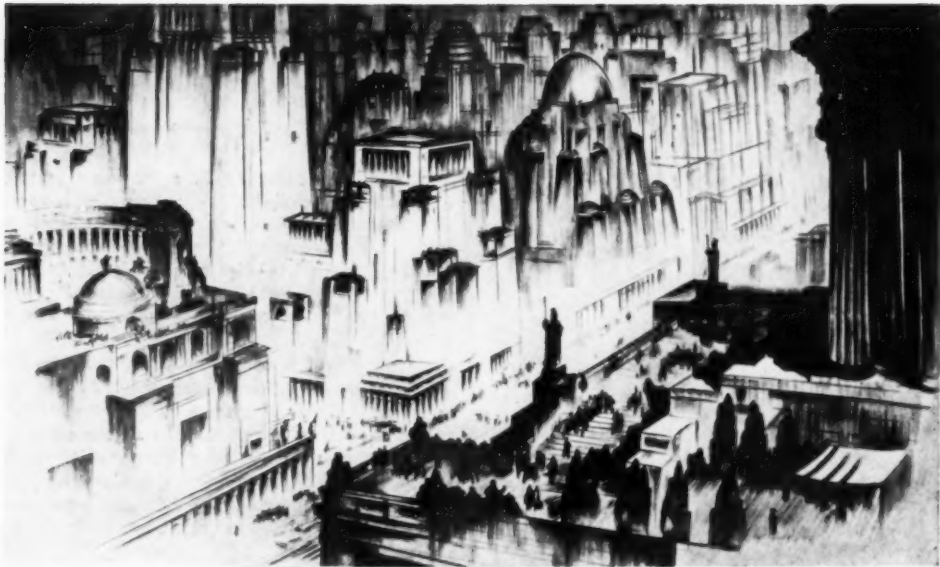
problems, the solution to which must be sought within his aesthetic consciousness upon a purely rational basis of argument; an unprecedented motif, or effect, finds justification if, in the designer's analysis and conviction, it stands the test of logic and promises interest or beauty.

When the necessity for meeting unprecedented conditions and opportunities becomes an almost daily experience, this habit of logical analysis is a stabilizer for imagination which should exclude eccentricity. It may be due to the rigid restraint which the economic problem at all times exercises, reacting beneficially upon inventive exuberance. In all the most novel designs exhibited, the restraint of sound argument upon imaginative flights was apparent. This unusual combination of the two capacities which conflict in all the imaginative arts, seems to be an innate gift of the American architect, and from the angle of material results realizable in the unknown field of artistic invention, it is probably his most valuable asset.

Those renderings of Ferriss which represented enormous structures against dark skies, illuminated from below, generate the



Drawing by Hugh Ferriss at the Titan Exhibition,  
Wanamaker's, New York



Drawing by Hugh Ferriss at the Titan Exposition, Wanamaker's, New York

thought that the effect of future American architecture will be at its maximum degree of impressiveness at night under artificial illumination, rather than in daylight. The growing practice of projecting light from below, upon the upper sections of the receding towers offers so many dramatic possibilities that one can conceive a scene of unparalleled majesty.

The various solutions for the traffic problem were extremely interesting, as they involved structural schemes in which the enormous sums involved were assumed quite secondary to civic betterment. As a historic forecast of the future of New York this exhibition should be kept intact, so that future generations might compare the degrees of foresight with which our architects visualized a problem which in the course of time must be solved and put into execution. Architectural exhibitions have hitherto been merely records of accomplishment and fact, and tangible evidence of the coercion of precedent. This exhibition represents the first organized professional expedition into the future, a statement of structural ideals,

and a proof that no problem is so vast that it is beyond the imaginative limits of the American architect.

LEON V. SOLON.

#### THE JAMES HARRISON STEEDMAN MEMORIAL FELLOWSHIP IN ARCHITECTURE

Announcement is made by the Washington University, St. Louis, of a first competition for the James Harrison Steedman Memorial Fellowship in Architecture, the value of which is fifteen hundred dollars. The holder of the fellowship will be entitled to pursue the study of architecture in foreign countries as determined by the governing committee and under the guidance and control of the School of Architecture of Washington University.

This fellowship is open on equal terms to all graduates in architecture of recognized architectural schools of the United States.

Applications should be made to the head of the School of Architecture of Washington University, St. Louis, Mo., before January 31, 1926.



**BERTRAM GROSVENOR GOODHUE,  
ARCHITECT AND MASTER OF  
MANY ARTS\***

To call Mr. Goodhue one of the greatest architects of his generation would not be rash; it would leave the asserter non-committal about the number of the great, or the definition of greatness, and it has this advantage, that by "greatness" one seems somehow to imply a definite and powerful personality, a something daring, or original, or impressive, or dramatic. Probably we should mean equally by "greatness" things exquisitely subdued and perfect in familiar ways, but probably we do not. We are apt to use the term as a qualitative description. If anyone called Goodhue, the greatest American architect since Richardson, omitting McKim, he would probably be describing something rather than estimating it, and intend the expression of enthusiasm rather than the delivery of an oracle. Goodhue's work is apt to arouse enthusiasm, McKim's perhaps a quieter sort of pleasure.

Mr. Goodhue's career is an argument for the guild and apprenticeship system of technical education against the school. He never went to any school of architecture. He could always draw. He learned that from his mother. He entered an architect's office at fifteen as an office boy, and for five and a half years was a draughtsman. "I never went to a technical school. All I know of architecture I got in this period by office work and by reading and drawing at night." The Beaux Arts Training of Richard Morris Hunt was doubtless a good thing both for Hunt and for American architecture, but Hunt was not such an individual creative force as Goodhue.

The Boston firm of Cram, Goodhue and

Ferguson are associated in New York with Gothic, with Saint Thomas and West Point. The difference between Saint Thomas' and Saint Patrick's is a liberal education in Gothic. The crowds on Fifth Avenue have had for years, and will have for generations, that potent illustration held up before them. The influence of such things runs underground, and there is no way of measuring it. Here and there a member of that Fifth Avenue parade - in - honor - of - nothing - in - particular has heard it said that Saint Thomas' is good Gothic and Saint Patrick's is not and stops to look at one, and then at the other; and does it again the next day; finally he says to himself, "There's something in that!" and goes his way, bearing with him the beginning of wisdom.

But the firm separated; Goodhue settled in New York, and by the time he had begun to be called "the greatest of American Gothicists"—he had outgrown the Gothic. "Gothic," he wrote, "seems to be the generally accepted spirit in which Churches should be built; also I find its form attractive, therefore a good deal of Gothic work must be laid to my door; but I assure you I dream of something very much bigger and finer and more suited to our present day civilization." He had a theory of a designing triumvirate, architect, painter and sculptor. "It was in the Nebraska Capitol that a part of his idea began to be worked out, for here the sculpture is an integral part of the construction and actually carries part of the load superimposed" (pl. 225.)

In connection with the change, oriental influences are mentioned (vide the water color opposite page 26, called "A Dream City of the East") and his admiration for Egyptian ornament. He became less of an ornamentalist. The mouldings of his Gothic work became less in number. Piers and

\*Bertram Grosvenor Goodhue, Architect and Master of Many Arts. Text by Hartley Burr Alexander and others. Edited by Charles Harris Whitaker. Press of the American Institute of Architects. 50 pages. 273 plates. \$30.00.



FIRST BAPTIST CHURCH, PITTSBURGH, PENNSYLVANIA

Illustration from *Bertram Grosvenor Goodhue, Architect and Master of Many Arts*

arches dominate Saint Thomas', the Baltimore Cathedral, the Chapels at West Point and Chicago University.

"His trip to Mexico opened his eyes to an architecture better than that in Spain, of the same type, more dramatic in its contrasts of surface and detail, and superior to it in its domes. And Spanish tradition in Southern California gave him an opportunity to design in this spirit."

But the mention of a few discernible in-

fluences is very little in the history of a mind so subtle, varied and vivid. He was an exceptionally endowed man. One's first impression on meeting him was not at all of a dreamer passionate after beauty, but of a keen capable man of affairs. The dreamer was there. But the wit was more visible than the visionary. He was a complex personality. It was not so much a matter of Gothic or Byzantine, or Persian or Spanish influences, as of a developing center





SAINT BARTHOLOMEW'S CHURCH, NEW YORK CITY

Illustration from *Bertram Grosvenor Goodhue, Architect and Master of Many Arts*

of feeling, a difference between a younger and an elder man. Seeing things more in mass and less in detail is a change that seems to be natural with creative artists as they mature. It could be illustrated from the history of poets as well as architects. Shortly before Goodhue's death he remarked to Mr. Lee Lawrie, as they were looking at the doors for the National Academy of Sciences, "Life, you know, is getting very terrible and very complex, and art should not

be that. I have a scheme in my mind for a building that will not contain a single frill." He finally reached the point of a frank statement of feeling that "architectural expression reaches its height in finely proportioned solids and surfaces, devoid of all detail excepting that of noble sculpture." This is close to Greek theory, however much the conventions of classic work may have been irksome to him.

The Nebraska capitol perhaps caught pub-

lie attention more than any other later work. In some sense it created a new style, though full of tradition and a logical influence from the situation. It is "prairie American style." The great central tower is a "skyscraper" crowned with a semi-classical dome; yet it is monumental, a symmetry without monotony, a center of emphasis in a wide flat sunlit country, and obviously belongs where it stands.

He "was an arduous worker, and a keen analyst of his own efforts. When his facile imagination tended to the borderland of fantasy, it was controlled not only by the inevitable edicts of architecture, but by his ability to reason—It is rare that the imaginative and logical faculties are thus balanced—Romance never deserted him; it kept him light and debonair—Such a genius could have become erratic." But no one understood better that "architecture is preëminently an art of relative proportions." Hence love of delicate detail and intricate pattern led him to the minor and decorative arts, "and he became a master of them all." Printing and engraving, textiles, metal work, stained glass, carving; book embellishments, designs for type fonts, titles and borders drawn in pen and ink; he left an immense amount of work in all these. His mind was restlessly creative. He died at the summit of his powers.

ARTHUR W. COLTON.

## GRADE SCHOOL BUILDINGS—Vol. 2

By Wm. George Bruce

The first impression one gains while running through the pages of this book is that it is a collection of plates rather than a serious work on schools. The opening discussion by Mr. Kilham is something more than an entertaining description of an architect's ideal school; it is a highly illuminating account of the human side of the practice of architecture, wherein not infrequently, the ethics of the profession are narrowly encroached upon. A mere passing glance at some of the schools designed by Mr. Kilham unmistakably show him to be quite as good an architect as a raconteur. One can scarcely examine any recent book on schools without being given the impression that the educators seem to be somewhat confused in their ideas on the subject of Education. One might naturally expect that the men who have taken up the teaching of their fellow-men as a profession, would arrive at some accepted standards that would be universally accepted. But not so with the educators. Education in America seems to be in quite as chaotic a state as our American architecture. And yet, when all is said and

done, no doubt, as in our architecture, we have attained a very high standard, comparable with that of any of the other peoples of the earth.

A short time ago we were beginning to believe that the unilateral lighting of the classrooms was a universally accepted principle; and yet we find already some considerable opposition to this method.

Mr. McGinnis argues well his point in favor of the class room which will accommodate more than forty pupils, but nevertheless we are inclined to believe that the many evident advantages of the smaller classroom are worth the additional cost. It is true that the costs of building and the operating of all institutions is mounting, or at least has been mounting for some years past; but America is a very rich country, and we have not yet reached the point where we need to figure as closely as Mr. McGinnis advises.

Judging from the illustrations selected by Mr. Miller to show the landscape gardening around a number of schools in Cleveland, it would seem that he would advocate spending all the funds that Mr. McGinnis would have us save, and even more. It is seldom practical and never necessary to place the grade school or any public school in a park, or to surround such a building by extensive grounds enriched by formal or semi-formal gardens. If any of our good citizens can think of no better disposal of their funds than to build formal gardens around our grade schools, there certainly can be no objection, providing, of course, that they endow their little parks with sufficient funds for the upkeep. As we understand the school, however, in most cases, such an elaborate scheme of planting would be unsuited and entirely undesirable. Grade schools must be located in centers of population, and it is scarcely possible to obtain large areas in these centers. The school should be easy of access, and should not be placed at too great a distance from the street. Judging from the illustrations of the Rosedale School in Cleveland, we would say that it is beautifully planted and that it sits back just the proper distance from the street, and that the type of trees and shrubs planted here make this school an example of an ideal treatment, as contrasted against the too elaborate formal garden which adjoins the Collinwood school. Those who can recall the type of landscaping that was developed some twenty years ago around the St. Louis schools, realize that these examples may still be considered as the perfect type. These St. Louis schools are amply and beautifully planted, yet the upkeep of this landscaping has not become a burden upon the city.



It would seem unnecessary to say that when one goes to the expense of any sort of planting, care should be taken to select shrubs and trees that are strong and hardy. We know what a temptation it is to use a tree of rapid growth, such as the soft poplar, yet one should not allow his impatience to outweigh his better judgment. Mr. Miller calls attention to an example where he has used trees to hide an unsightly fire escape, and we cannot but wonder if the advocates of light and air were consulted in this instance.

A more careful perusal of the plates discloses the fact that this book is not to be taken lightly at all. For the architects interested in schools, it is a well selected set of plates of grade schools, and is a valuable book in spite of the fact that it contains very little serious text. After all, how little can or need be said in the discussion of a building. Knowledge of architecture is obtained only in reading plans and elevations, never in reading text. We may describe the historical significance of Notre Dame, for example, and along with this we would quite naturally run in the whole history of France, and we might attempt to explain the spirit of Gothic by an interpretation of the life during the Middle Ages; but how inadequate and how useless would all this be, as comparable to the powerful spirit of that design and the imposing beauty of the whole which defies all description by means of words and phrases. It is likewise futile to attempt any description of the four hundred or more illustrations contained in this book. The reader cannot fail to observe, however, that there is a marked lack of homogeneity in the architecture represented, that is, what the real character of a school building should be. We find here, splendid exposition buildings in California, auditoriums in South Dakota, factories in New York—all serving, and no doubt well, too, as schools.

Among the illustrations, take for example the schools of Tucson, Arizona; North Bend, Washington; Erie, Pennsylvania; North Falls, New York; Walpole, Mass.; Wilmington, Delaware; Denver, Colorado; Berkeley and Sacramento, California; La Crosse, Wisconsin; Winchester and Manfield, Massachusetts; all of these buildings possess, in varying degrees, marked scholastic character in their architecture. No one would attempt to say that there are not other good examples of architecture to be found in this book, nor that there are not many other examples of very splendidly planned schools, but we feel that only in the above mentioned schools, do we find, what seems to us at least, to be genuine scholastic character to the architecture.

GUY STUDY.

**Selected Monuments of French Gothic Architecture.** One hundred plates from the Archives de la Commission des Monuments Historiques with text by John V. Van Pelt. New York: The Pencil Points Press, Inc., 1924. 213 pp. 9 x 12 in. Paper and Cloth. \$6.00.

**Yorkshire.** Gordon Home. New York: The MacMillan Company, 1925. 4th ed. ix, 247 pp. Coloured illustrations. 5¼ x 8¾. Cloth. \$2.50.

**Old Bridges of France,** by William Emerson, F.A.I.A., and Georges Gromort, A.D.G. New York: The Press of the American Institute of Architects, Inc., 1925. iv, in English and French, by M. Victor Laloux. 122 pp. Illustrated in coloured reproductions, black and white drawings, measured drawings, photographs, diagrams, sketches, maps, etc. Portfolio volume 12½ x 17½ in. Cloth. \$25.00.

A series of historical examples from Roman times to the end of the XVIII century. Located mainly in the Vendee, the Gascogne, Ile-de-France, Languedoc, Burgundy and Provence with an explanatory and descriptive text, and a preface by M. Victor Laloux, membre de l'Institut.

**Small House Designs.** Collected by Community Arts Association of Santa Barbara, California. Edited by Carleton Monroe Winslow and Edward Fisher Brown. Santa Barbara, California: Community Arts Association of Santa Barbara, California, 1924. 2nd ed. Foreword viii, 153 pp. Illustrated by plans. 10 x 12½ in. Paper.

**Oxford Renowned.** L. Rice-Oxley, M.A. New York: George H. Doran Co., 1925. xii, 291 pp. Illustrated in color and monotone by A. B. Knapp-Fisher. 5½ x 8¾ in. Cloth. \$6.00.

This is a comprehensive guide to the spirit of Oxford, the University, and Oxford, the picturesque old city, by a man who knows and loves them both.

Few other names have been so closely bound up with the history and literature of Britain as that of ancient dreamy Oxford. Through centuries it has stood for all that is best, all that is progressive in English life.

**The House Beautiful Furnishing Annual, 1926.** A comprehensive and practical manual for the guidance of all who seek comfortable and attractive homes, with contributions and suggestions by experts in every department of interior design, finish and furnishing and an introductory chapter on basic principles by Fiske Kimball, Director of the Pennsylvania Museum. The Atlantic Monthly Company, Boston, 1925. vii, 168 pp. Illustrated. 9¾ x 12¾ in. Leatherette. \$2.00.

**The Substance of Gothic.** Six Lectures on the Development of Architecture from Charlemagne to Henry VIII, by Ralph Adams Cram. Boston: Marshall Jones Company, 1925. 2nd ed. xxviii, 216 pp. 5½ x 8 in. Cloth. \$2.50.

"The book makes a distinctive contribution to our knowledge of the thought of the middle ages, as well as to the history of the development of the ideals of architecture."—George Haven Putnam.

**Construction Drawing.** A text book of Architectural Drawing for the Building Trade, by Joseph Brahdry and Samuel Landsman. New York: D. Van Nostrand Co., 1925. vii, 133 pp. Illustrated. Cloth. \$2.50.

Construction Drawing is a textbook for beginners in architectural drawing. Its title has been chosen and the book has been designed upon the premise that the drawing of building plans requires some knowledge of construction work. This is a new feature in an architectural drafting text.

It offers a full course, tested for two years by actual class use in mimeographed form before being published, and developed with a full appreciation of the requirements of teachers generally. Elementary classes in vocational, trade, high and industrial schools will find it an unusually "teachable" book, a study of which will prepare the student for the work of the average architect's office.

**Niagara in Politics.** A critical account of the Ontario Hydro-Electric Commission, by James Mavor. New York: E. P. Dutton & Company, 1925. vi, 255 pp. 5½ x 7¾ in. Cloth. \$2.00.

**Flanders and Hainault.** A graphic account of the Western Section of Belgium, by Clive Holland. Boston: The Medici Society, 1925. 146 pp. Illustrated. 6¼ x 8¼ in. Cloth. \$2.50.

A graphic account of the Western Section of Belgium by an author who knows the country intimately. His descriptions of Bruges, Brussels, Ghent, Ypres, Mons and other famous places are accompanied by over 150 photogravure illustrations.

**Personalities in Art,** by Royal Cortissoz. New York: Charles Scribner's Sons, 1925. vii, 444 pp. Illustrated. 5¼ x 8½. Paper. \$3.50.

Among contemporary writers on art Mr. Cortissoz is especially distinguished by the vivacity of his interest in the subject generally. In this book he deals with what is by general consent the most interesting of possible art subjects, namely, the personality of the artist—the personalities of various artists, all of prime importance and established fame. It is his most entertaining book, rendered additionally delightful by an intimate tone.

**Architecture,** by Sir Thomas Graham Jackson. New York: The MacMillan Co., 1925. xxi, 366 pp. 6¼ x 9 in. Illustrated. Cloth. \$8.00.

This book, completed by Sir Thomas Jackson just before his death, traces the development of architecture from the early Greeks to our own day, and embraces all countries in which the art has flourished.

It is amazingly rich in material, and as interesting as it is informing. It is illustrated by more than one hundred plates in black and white and many illustrations in the text.

**Instruction Manual for Sheet-Metal Workers,** by R. W. Selvidge and Elmer W. Christy. Peoria: The Manual Arts Press, 1925. 167 pp. Illustrated. 6¼ x 9¼. Cloth. \$1.20.

[The following may be secured by architects on request direct from the firms that issue them, free of charge unless otherwise noted:]

**Electric Signs.** Price list and illustrated folder describing Glo-Letr Electric Signs for interior use. The Tablet & Ticket Company, 1015 West Adams Street, Chicago, Ill. 8 x 10¼ in.

**Tile, Roofing.** "Hawthorne Roofing Tile," Catalog 5. Hawthorne Roofing Tile Company, 22nd Street and 48th Avenue, Cicero, Ill. 8½ x 11 in. 16 pp. Illustrated in colors.

**Wrought Iron.** "The Hammer and Forge in History." Chattanooga Roofing & Foundry Company, Chattanooga, Tenn. 4 x 6 in. 16 pp.

**Roofs.** "Beautiful Roofs"—Variegated Color Roofs of Weatherbest Stained Shingles. Weatherbest Stained Shingle Company, Inc., North Tonawanda, N. Y. 6 x 9 in. 16 pp. Illustrated in colors.

**Fans.** American H. S. Fans, Bulletin Number 6103. American Blower Company, Detroit, Mich. 8½ x 11 in. 31 pp. Illustrated.

**Plate Glass.** "The Low Cost of Dignity and Beauty." Booklet showing by means of photographs and text the added architectural distinction achieved by the use of plate glass in the glazing of residences and the comparative cost of glazing with plate and window glass. The Plate Glass Manufacturers of America, Pittsburgh, Pa. 7¾ x 10¾ in. 32 pp.

**Elevators.** Illustrated bulletin dealing principally with Curtain Gate Fenders. The Elevator Supplies Company, Willow Avenue, Hoboken, N. J. 8¾ x 10¾ in. 12 pp.

**Terra Cotta.** Studies in Polychromy—the Romanesque. Volume VIII, Number 1 of Atlantic Terra Cotta Series. Atlantic Terra Cotta Company, 350 Madison Avenue, New York City. 8½ x 11 in. 16 pp. Illustrated.

**Paint.** Aluminum Paint—A treatise on the physical properties of Aluminum Paint and its uses in Modern Industry. Aluminum Company of America, Pittsburgh, Pa. 5¼ x 8¼ in. 20 pp. Illustrated.

**Waterproofing.** "Handbook on Structural Waterproofing." Contract Waterproofing Company, St. Louis, Mo. 8½ x 11 in. 75 pp. Illustrated.

**Steam Specialties.** Catalogue 23 of Steam Specialties for Power Plants and Steam Heating. Watson & McDaniel Co., Philadelphia, Pa. 3¼ x 6¼ in. 56 pp. Illustrated.

**Ventilation.** Folders re the Novy Rotary Ventilator; for architects and engineers, on public building ventilation. The Decatur Cornice & Roofing Co., Inc., Albany, Ala. 41/16 x 9 1/16 in. Illustrated.

**Sound Proofing.** A comprehensive treatise on sound proofing in modern building construction as accomplished under the Stevens System. Stevens Sound-Proofing Co., Chicago, Ill. 63 pp. 8¼ x 11 in. Illustrated.

**Lighting.** "Hotel Lighting." Booklet No. C-2 of suggestions offered to assist hotels in getting maximum value from their expenditure on lighting. National Lamp Works of General Electric Co., Nela Park, Cleveland. 15 pp. 4¾ x 6½ in. Illustrated.